



**AN ANALYSIS OF IMPERATIVE SENTENCES IN A
MOVIE ENTITLED "UP"**

A THESIS

*Submitted to State for Islamic Studies Padangsidempuan as
a Partial Fulfillment of the Requirement for the Graduate Degree of Education
Graduate (S.Pd) in English*

Written By :
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ENGLISH EDUCATION DEPARTMENT

**TARBIYAH AND TEACHER TRAINING FACULTY
STATE INSTITUTE FOR ISLAMIC STUDIES
PADANGSIDIMPUAN**

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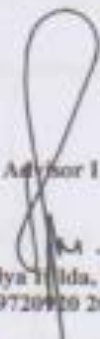
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Inshalahu 'alaihikum wr.wb.

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Therefore, we hope that the thesis will soon be examined by the Thesis examiner team of English Education Department of Tarbiyah and Teacher Training Faculty IAIN Padangsidempuan. Thank you.

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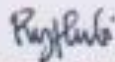
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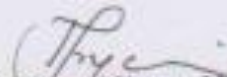
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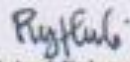
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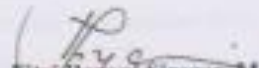


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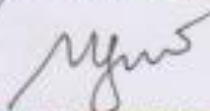
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IPK : 3,55
Predicate : CUMLAUDE



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ACKNOWLEDGEMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Praise is to Allah lord of the word who has bestowed upon me in completing this thesis. Peace and blessing upon to the prophet Muhammad SAW, his families, his companies, and his followers.

This thesis is presented to the English Education Study Program of the State Institute for Islamic Studies Padangsidempuan (IAIN Padangsidempuan) as partial fulfillment of the requirement for degree of strata I (S1). For this great opportunity I would like to convey my deepest gratitude to the following special people:

1. Dr. Lelya Hilda M. Si, as my first and then to Mr. Hamka, M. Hum as my first and second advisor who have given their valuable guidance and suggestions sincerely and patiently during the progress of writing and who have been the great advisor for me.
2. Prof. Dr. H. Ibrahim Siregar, M. CL., as the Rector of IAIN Padangsidempuan.
3. Dr. Lelya Hilda, M.Si., as the Dean of Tarbiyah and Teacher Training Faculty.
4. Mrs. Rayendriani Fahmei Lubis, M.Ag., as the Chief of English Education Department.
5. All lecturers and all the cavities academic of IAIN Padangsidempuan who had given so much knowledge and helped during I studied in this institute.
6. My beloved parents (Ali Akbar Hasibuan and Masniari Dalimunthe) who have given me a lot of love, attentions, and big spirit how to be patient, praying, survive in any condition by my own self, motivation to achieve my dream, and finance in my study, and who have been my inspiration.
7. My beloved brothers and sister (Edi Marwan Hasibuan, Ahmadi Hasibuan, Efrida Yanthi Hasibuan, Hermansyah Hasibuan). Who have given me supporting, praying, happiness, and inspiration in writing this thesis.
8. My beloved Sisters Ngkasah Kinin Duma Sinaga and Erna Sanny Dalimunthe.
9. My beloved friends Ilham Hakim Nasution and Nurdiniah Nasution who have given me happiness, sadness, motivation, in whole time I really care both of you buddies and all of my

friends TBI 1 (Andra, Ira, Zahra, Adel, Liza, Iche, Try, Evi, Winda, Nona, Desti, Dewi, One, Mayang, Dona, Sakinah, M nur, Riska, Riandry, Anni, Aprinda, and Hanani,) I will always miss you all, who always supported and helped me to finish my thesis. Finally, the researcher realized that there was nothing perfect, so that she invited some constructive criticism and suggestion to make perfect and will be useful for readers.

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ABSTRACT

Language as the bridge of communication very important in our daily life, the using of language mostly refers to imperative sentences. Certainly, people used imperative sentences as the way to interaction each other. In this research, the researcher describes and analyzes about the imperative sentences in a movie entitled “Up”. The objectives of the research namely (1) to describe the imperative sentences used in a movie entitled “Up” (2) to find dominant of the function imperative sentences in the movie entitled “Up” (3) to explain the reason of imperative sentences used in a movie entitled “Up”.

This research used qualitative research as a research design. Then, the researcher selected one of movie “Up” as the primary of data source. Moreover, the data collection used document method and the technique of data analysis used content analysis.

The findings for this research were the description of imperative sentences in a movie “Up” has been occurred 68 times in 36 minutes of the movie “Up”. It might see from the percentages; command imperative sentence were 35 (51, 47%), requesting imperative sentence were 8 (11, 76%), inviting imperative sentence were 4 (5, 58%), offering imperative sentence were 11 (16, 17%), advising imperative sentence were 9 (13, 23%). The reasons of using imperative sentence certainly most of the conversation in the story which produced by the characters, the characters almost used command ways to instruct or order something. So, that is the reason why command imperative sentence is dominantly used in a movie “Up” about 35 or 51, 47% used by command ways.

Key words: Imperative Sentences, Movie, Movie “Up”

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CHAPTER I

INTRODUCTION

A. The Background of the problem

In our daily life the role of language is very important to communicate each other. Language is a system of sounds, it means language is the system of symbol which express by sound.¹ In surroundings of human beings the role of language is very important to communicate each other, people communicate by language and people use some instructions by using imperative sentences.

Related to this research, the researcher chooses movie as a suitable media to know about the imperative sentence. Movies also known as films, movie is a visual communication which uses moving pictures and sound to tell stories or inform help people to learn.² Additionally, by looking a series of conversation images that show on a screen in a movie it helps the watcher to encourage their knowledge depend on imperative sentences deeply.

Moreover, in this research the researcher tries to analysis and describes about the imperative sentences in a movie entitled “Up” based on literal meaning of the context in conversation. Imperative sentence is primarily a directive speech that mostly used to instruct somebody. It is a range from

¹Abdul Chaer, *Linguistics Umum*, Jakarta: Rineka Cipta, 2007, p. 42

²Amy Capwell Burns, “ Action, Romance, or Science Fiction: Your Favourite Movie Genre May Effect Your Communication”, *American Communication Journal*, Vol. 11, No. 4, Reitreived on 1st March 2018, 02 pm

strong commands to requests, appeals and suggestions, but it is also using giving advice, and making requests.³ Thus, imperative sentences are sentences that contain about instructions or ordering things.

Related to this research, the researcher describes and analyzed the function of imperative sentences in a movie “Up”. The researcher applied the theory of Dwi Novertini Djenar’s book which states that the function of imperative sentence there are command imperative sentence, requesting imperative sentence, inviting imperative sentence, offering imperative sentence, and advising imperative sentence. Furthermore, to complete this research the researcher chooses movie “Up” as primary source to describe and to analyze the conversation between speaker and addressee literary in the movie “Up” as the main point to find the five functions of imperative sentences used. The researcher’s reason why the researcher chooses movie “Up” as primarily of data sources to find the imperative sentences as follows:

Firstly, movie “Up” is interested to watch than the other movie instead, because the story in this movie has a well sense. The story also provides animated comedy-drama adventure; it will change our mood booster when watch this movie. The story brings the watcher to the deepest in over statement, based on the whole conversation found in subtitling of the movie. This movie also gives moral value which teaches us in education or real life.

³James Neil Sneddon, *A Comprehensive Grammar*, New York: South Wind Production, 1996, p. 324

Secondly, movie “Up” serves animation which conduct to unlimited age, it means that this movie is able to watch in every age distances. The scale of this story provides any implication such, attractiveness, sadness, and happiness. The movie persuades the watcher in every scene along watching. So the movie contains a story which can’t guess trough the scene presented.

Finally, movie “Up” serves any kind of imperative sentences included: command imperative sentence, requesting imperative sentence, inviting imperative sentence, offering imperative sentence and advising imperative sentence. Based on the explanation above, the researcher interested to conduct about imperative sentences and tries to describe and to analyze about imperative sentence in a movie entitled “Up”. In this research the researcher uses theory of Dwi Noverhini Djenar’s book about imperative sentences. The researcher carries out the research title **“An Analysis of Imperative Sentences in a Movie Entitled Up”**

B. The Limitation of the Problem

Based on the background of the problem, this research is focused on imperative sentences, the researcher specifies the limitation of the problem as the analysis of imperative sentence in movie “Up”. The researcher takes *36 minutes (04:51- 40:53)* of movie “Up”.

C. The Formulation of the Problem

Based on the background that has been discussed, the researcher formulates the research by three questions as follows:

1. How are the imperative sentences used in the movie entitled “Up”?
2. What is dominant of the function of imperative sentences in the movie entitled “Up”?
3. Why are imperative sentences used in the movie entitled “Up”?

D. The Objectives of the Research

1. To describe the imperative sentences used in the movie entitled “Up”
2. To find dominant of the function of imperative sentences in the movie entitled “Up”
3. To explain the reason of imperative sentences used in a movie entitled “Up”

E. The Significances of the Research

This research is useful to enrich the comprehension about imperative as one of the study in syntactic cases. The researcher hopes this research will contribute for;

1. Readers

This research helps readers to comprehend about imperative sentence especially for their real conversation by using English.

2. English Students

This research expects to English students must have an ability to interpret every statement that states by the teacher. By this research, English students can improve their own abilities and helps them to comprehend due to imperative sentence.

3. English Teacher

The result of this research is expected to enrich the teacher knowledge being able to arrange a suitable material that students truly needs, teacher becomes more creative in arranging the material of teaching. The imperative is not only used in the linguistics field, but also it is useful for the four skills in language.

4. Other Researchers

This study expects to give the new knowledge of further research to do better research of teaching and learning case. The result of this research is useful for next researcher who's interested to imperatives cases to get more detail about imperative sentence.

F. The Related Findings

To support the study, the researcher needs some other researches as the related finding of this study. The related finding conducted by:

First Septian Dwi Hardika, he found that positive imperative sentence is commonly occurred in the subtitling. It can be seen from 195 data, there were

165 data or 84.62% belong to positive imperative sentence. The researcher can conclude that the subtitling of Iron Man 3 movie has equivalent with the target language. It can be seen from the data which proves 195 data there are 175 data or 89.74% belong to the equivalent subtitling.⁴ Thus, the positive imperative sentence is commonly occurred in the subtitling.

Second Dyah Hafni Wulandari, there are two types found in subtitling. They are positive imperative sentence and negative imperative sentence. She found there were 242 data 212 data or 87.60%. From data 242 there are 212 data or 87.60% belong to positive imperative sentence. 30 data or 12.39% are belong to negative imperative sentence. From 242 there are 226 data or 93.38% belong to the equivalent while they are 16 data or 6.61% are non equivalent.⁵

Third Juwita Magdalena Sitanggang, she found the types of imperative sentence in English and Batak Language are the same, they are positive and negative form, and these types are usually subject less, because the direct object has already understood by the addressee. The function of imperative in English and Batak language there are six: command, request, invitation, suggestion, advice and prohibition. Both English and Batak Toba languages

⁴Septian Dwi Hardika "An Analysis of Imperative Sentences of Iron Man 3 Movie and Their Subtitling", Universitas Muhammadiyah Surakarta: 2014, Accessed From <https://www.google.com>, retrieved on 7 september 2018 14.02 pm.

⁵Dyah Hafni Wulandari "A Subtitling Analysis of Imperative Sentence in Transformers Revenge of the Fallen Movie", Universitas Muhammadiyah Surakarta, 2012, Accessed From <https://www.google.com>, retrieved on 7 September 2018 14. 20 pm.

are commonly signaled by the presences of question tags, modals and hortatory words. While Batak Toba presence a particle *ma/ jolo/ da/ ate* is used to emphasis the meaning of imperative sentence.⁶ Thus, the researcher found the types of imperative sentence they were positive and negative form, the function of imperative in English and Batak language there are six: command, request, invitation, suggestion, advice and prohibition.

Based on the related findings above, the researcher found command imperative sentence were 35 (51.47%), requesting imperative sentence were 8 (11.76%), Inviting imperative sentence were 4 (5.58%), offering imperative sentence were 11 (16.17%), advising imperative sentence were 9 (13.23%). So, based on the percentages automatically command imperative sentence is the highest point based on conversation in the movie “Up”. The highest point is 35 or 51.47% used the instruction by command ways.

G. Methodology of the Research

1. Research Design

The researcher uses research design as a plan and procedures for data collection and data analysis. Related to this research the researcher uses descriptive qualitative as a research design.

⁶Juwita Magdalena Sitanggang, “A Constarastive Analysis of Imperative Sentence in English and Batak Language” University of North Sumatra: 2009, Accessed From <https://www.google.com>, retrieved on 7 september 2018 14.36 pm.

2. The Data Sources

The researcher should keep in mind two types of data collection these are primary data and secondary data, which are usually associated with the collection of original data.

1. Primary Data

The primary data was taken from movie “Up” which contain about the imperative sentences.⁷

2. Secondary Data

The secondary data through intermediate media or directly form of books, records, and existing evidence.⁸ The secondary data was taken from: “Oxport a Students Guide to Indonesia Grammar” by Dwi Novertini Djenar, “English Grammar” by Lilian G Kimball and Kartika Puspendari’s journal “The Command and Prohibition Sentences Achievement of The First Semester Students of English Department of Kutai Kartanegara University”.

3. The Instrument and The Technique of Data Collection

Instrument of Qualitative research is making a researcher as a primary instrument.⁹ Related to this research, the researcher applies the

⁷Pete Doctor and Bob Peterson, “The Synopsis and Review of Movie Up” Accessed From, <http://decentfilms.com/reviews/up>, Retrieved on Tuesday 11th September 201,12: 46 pm.

⁸C. R. Cothary, *Research Methodology Methods and Techniques*, New Delhi: New Age International Ltd, 2004, p. 111- 112

⁹Jeniffer Mason, *Qualitative Researching, Second Edition*,... p. 195

documentary to collect through the data. In this research the researcher applies document method to collect the data, the steps as follows:

- a) The researcher selected the analysis of movie “Up”
- b) The researcher read all of the analysis of movie “Up”
- c) The researcher collects and take notes about imperative sentences used in movie “Up”

4. The Technique of Data Analysis

Related to this research the researcher uses content analysis as the technique of data analysis. Content analysis is research technique for making replicable and valid inferences from data or their context.¹⁰

Some important things must be done for analyzing data follows:

- a) Watch the movie “Up” and read the subtitling.
- b) Identifying and categorizing the imperative sentence in movie “Up”
- c) Analysis the imperative sentences used in movie “Up” by formulate the function of imperative sentence.
- d) Taking a conclusion from all the result.
- e) Writing result of research completely.

¹⁰Krippendorff K, “Content analysis International encyclopedia of communication”, *The Journal of Oxford University Press*, Vol.1, 1989, p. 403

H. The Outline of the Thesis

This thesis explains in five chapters, which every chapter contains of several subtopics. These are the outlines of the thesis, as follows:

The first is introduction. It contains of the background of the problem, the limitation of the problem, the formulation of the problem, the objectives of the research, the significances of the research, the outline of the research, the related findings, and the methodology of the research.

The second chapter is the biography of Pete Docter and Bob Peterson as the writer of movie “Up”.

The third chapter is theoretical description. It contains about the theory of imperative sentence, the theory of the functions of Imperative sentence, definition of movie, the synopsis of movie “Up”.

The fourth chapter is the result of the research, it contains of the finding and the discussion about imperative which is found in the movie “Up”.

The fifth chapter is summary of the thesis. It contains the conclusion of the research result and the suggestions by the researcher itself.

CHAPTER II

BIOGRAPHY OF PETE DOCTER AND BOB PETERSON

A. The Biography of Pete Docter

Biography of Peter H. Docter was taken from.¹ Peter H. Docter was born October 9, 1968 in Bloomington, Minnesota. His mother, Rita was a music educator and his father, Dave, a retired choral director at Normandale Community College. Pete first gravitated toward animation at the age of eight by creating his own animated flip-books. That experience gave the blossoming artist a deep-seated love of illustration. On family vacations, the family would visit Disneyland and Pete instantly gravitated toward the Enchanted Tiki Room. He re-created the shrine to Hawaiian kitsch in his bedroom with figures made from carved foam rubber, feathers, coconuts, bamboo, palm fronds, doorbell electromagnets and whatever scrap materials he could scrounge from the garage.

After graduating from John F. Kennedy High School, Docter spent a year at the University of Minnesota, where he took philosophy classes and a couple of art classes. Docter moved on to California Institute of the Arts (CalArts), where he created several student films including *Winter* (about a boy who wants to play out in the snow, but once dressed, finds out he can't move), *Palm Springs* (about a purple dinosaur named Sigmund, who likes to bounce on top of trees) and *Next Door*. He won a Student Academy Award for *Next Door*, a hand-drawn story about an old grump (with a square head) and an annoyingly perky neighborhood girl that sounds like an early draft of *Up*. The film almost died when half the cels he sent off to be filmed were lost in the mail. Docter laboriously re-drew the missing panels and turned the calamity into a joke. The final credits thank the U.S. Postal Service for misplacing his first draft.

In 1990, at the same time Pete was nearing graduation, Pixar was looking for its third animator (John Lasseter and Andrew Stanton). Lasseter contacted his old friend, Joe Ranft, who was teaching storyboarding at CalArts and Ranft thought Pete would be a good fit. Docter thought he would go to work for Disney, but was pleasantly surprised when Lasseter offered him a job. At a small company, Docter thought he would get his chance to try out many aspects of the filmmaking process and believed in John Lasseter, and his focus on story/characters. Docter was ready to go and even skipped his own graduation to begin work at Pixar.

¹Pete Docter, accessed from <http://www.pixartalk.com/pixarians/pete-docter/>, Retrieved on 7th of November 2018, 13. 00 pm.

He served as animator and co-wrote the original story on *Toy Story*, storyboard artist on *A Bug's Life* and co-crafted the original story for the *Toy Story 2*. In 2001, he turned his attention to *Monsters, Inc.*, for which he conceived the original story and took the director's chair. Early versions of the storyline featured a 32-year-old man who had monsters show up that only he could see. As the story continued to develop, the adult figure was changed to an innocent young girl. Ultimately the movie is about a friendship between Sulley, a furry eight-foot monster, and a toddler named Boo. It's also a friendship or "buddy" picture with Sulley and his monster pal Mike Wazowski.

The title *Monsters, Inc.* was suggested by Joe Grant (early titles included *Hidden City* and *Monsters*), the legendary Disney artist/storyman who co-wrote *Dumbo* and served as story director on the original *Fantasia*. Docter, a longtime admirer of Grant's work, would frequently speak to Joe and discuss the project. The movie was a huge box office hit and also received an Academy Award nomination for Best Animated Feature Film.

In 2004, he was asked by John Lasseter to direct the English translation of Hayao Miyazaki's *Howl's Moving Castle* which was released by Disney in the U.S in June of 2005. Also in early 2004, Pete and co-writer Bob Peterson, began playing around with the idea of a grouchy old man who sells balloons which eventually became *Up*. Pixar's 10th feature film, tells the story of 78-year-old Carl Fredricksen, who sets out on the adventure of a lifetime by tying thousands of helium balloons to his house. The only problem is that Carl gains an unexpected traveling partner in 8-year-old Russell, a Wilderness Explorer Scout, whom he finds on his porch after lift off. Together they embark on a journey to remote South America in a quest to find the legendary Paradise Falls. Screenwriter Tom McCarthy (*The Station Agent*, *The Visitor* and *Win Win*) was also brought in to help shape the story.

Up was selected to open the Cannes International Film Festival, marking the first time an animated movie ever received that honor (and the first Disney film ever to be given the Cannes opening night spot). It's also the first Pixar film to receive the 3D treatment as one of Pixar Animation Studios' key creative contributors, Docter also garnered another Academy Award nomination for his original story credit on *Wall-E*. Pete's next Pixar film, *Inside Out*, is due out in June, 2015.

1. Filmography

- a. *Toy Story* (1995) – (original story)
- b. *Toy Story 2* (1999) – (original story)
- c. *Monsters, Inc.* (2001) – (director, original story)
- d. *Mike's New Car* (2002) – (director, story, screenplay)
- e. *Wall-E* (2008) – (original story)
- f. *Up* (2009) – (director, original story, screenplay)
- g. *Inside Out* (2015) (director)

2. Tidbits

- a. Docter plays several instruments
- b. Animation influences include Walt Disney, Chuck Jones and Hayao Miyazaki
- c. At Pixar, he animated and directed commercials for Tropicana, Tetra-Pak and Lifesavers “Holes at the Beach” commercial
- d. He also worked on the Luxo Jr shorts for Sesame Street.
- e. Was asked by John Lasseter to work on the English translation of *Howl’s Moving Castle* in 2004.
- f. Fulfilled a childhood dream and built a treehouse atop a 50-foot-tall artificial oak.
- g. He is married to Amanda Docter and has two children, Nick and Elie.

B. The Biography of Bob Peterson

The biography of Bob Peterson was taken from.² Bob Peterson was born in January of 1961, in Wooster, Ohio. He spent time in Brooklyn, New York before moving back to Dover, Ohio. He graduated from Dover High School before receiving his undergraduate degree from Ohio Northern. While studying for a master’s degree in mechanical engineering at Indiana’s Purdue University, Peterson spent time working in a computer graphics lab. It was there that he also received his first cartooning experience, writing and drawing *Loco-Motives*, a daily four-panel strip for Purdue University’s *Exponent* newspaper.

Following graduation, Peterson moved to Santa Barbara, California to work for Wavefront Technologies, where he taught people how to use computer software such as Maya. This was followed by a stint in production with the Hollywood-based Company, Rezn8 Productions. After seeing John Lasseter give a keynote speech at SIGGRAPH, Bob knew that he wanted to work at Pixar as he really felt that Lasseter really understood how to blend computer animation and story in an appealing way. Peterson finally did join Pixar in 1994.

His first assignment was that of layout artist and animator on *Toy Story*. He went on to become a story artist on *A Bug’s Life* before assuming a story supervisor role on *Monsters, Inc.* Bob is also memorable as the voice of Roz. His voice was pitched electronically to sound more like a woman. As is often the case, his temp work proved to be far funnier than subsequent actresses that auditioned for the role, so Bob got the part.

Bob co-wrote the screenplay of *Finding Nemo*. He also played the part of Mr. Ray, who teaches Nemo and friends important lessons in

²Bob Peterson, Accessed From <http://www.pixartalk.com/pixarians/bob-peterson/>, Retrieved on 7 of September 2018, 1.15 pm.

oceanography. For his hard work, Bob was nominated for an Academy Award in the Best Original Screenplay category. Bob was fairly quiet for the next few years with Pixar projects, but he did find time to help with story elements on *Ratatouille*. His next assignment with Pete Docter, would prove to be the biggest of his career.

Bob and Pete Docter began bouncing ideas off each other for a new film way back in 2004. The idea centered on an “old man” character that was grouchy, but likeable. Someone in the vein of legendary actors Spencer Tracy or Walter Matthau. This led to the idea of a floating house with a bunch of balloons. Much research was done to bring *Up* to fruition including a trip to South America to study the Tepuis. *Up* was released on May 29, 2009 as Pixar’s tenth film and the first feature film in 3D. Bob continued his stellar voice work playing the pivotal role of Dug, a special dog on a special mission. Bob is currently directing his first feature film at Pixar, *The Good Dinosaur*. It’s due to hit theaters on May 30, 2014.

1. Filmography

- a. *Toy Story* (1995) (additional animator, additional layout artist)
- b. *A Bug’s Life* (1998) (story artist)
- c. *Toy Story 2* (1999) (story artist)
- d. *Monsters, Inc.* (2001) (additional story material, story supervisor)
- e. *Finding Nemo* (2003) (screenplay, voice of Mr. Ray)
- f. *Exploring the Reef* (2003) (screenplay)
- g. *Ratatouille* (2007) (additional story material)
- h. *Up* (2009) (original story, co-director, voice of Dug/Alpha)
- i. *Partly Cloudy* (2009) (story advisor)
- j. *The Good Dinosaur* (2014) (director, writer?)

2. Tidbits

- a. Peterson’s voice talent has been put to particularly good use with Mr. Ray (*Finding Nemo*), Roz (*Monsters, Inc.*) and Dug (*Up*).
- b. Bob was also the voice of Geri in *Geri’s Game*.
- c. Artistic influences growing up included Chuck Jones, Friz Freleng, Chuck Schultz and Bill Cosby.
- d. Bob animated nine scenes on *Toy Story* (most involved Sid, the kid who torments toys)
- e. You can see Bob as Terry in the 2009 live action film *Tracy* written and directed by Dan Scanlon. The film features many Pixar employees including Doug Sweetland, Elissa Knight, Teddy Newton, Brad Lewis, Jeff Pidgeon and many more.
- f. Peterson had this to say about Dug (courtesy of the *Up* Production Notes).

CHAPTER III

THEORETICAL DESCRIPTION

A. The Imperative Sentence

1. Definition of Imperative Sentence

Imperatives are the language forms that we use to tell people to do things.¹ In other explanation, imperative sentence is a language form that people used to command something, people can use the imperative sentence in a gap of conversation to instruct someone to do thing by command ways. Imperative sentence is often used in order giving command or direction, but it is use also in giving advice, and making requests, or entreaty.² Thus, imperative sentence is a sentence which contains about the instruction or order.

In other explanation, imperative sentence is a sentence to inform about command or prohibition.³ Imperative sentence is a sentence which gives someone about what should do. It means imperative sentence is a speaker authority to addressee to do what the speakers' mean, it can be prohibition or command. Imperative sentence is primarily a directive which means that they a mostly used to instruct somebody. It is a range

¹Dwi Novertini Djenar, *Oxport a Students Guide to Indonesia Grammar*, New York: Oxport University Press, 2003, p. 167

²Lilian G Kimball, *English Grammar*, New York: American Book Company, 2010, p. 41

³Tommy Hanafi, *Cepat Menghapal Grammar Lewat Humor*, Yogyakarta: Javalitera, 2010, p.

from strong commands to requests, appeals and suggestions, but it is also using for giving advice, and making requests.⁴ Additionally, imperative sentence is types of sentence which function to give a command or prohibition based on the speaker authority.

Based on the explanation of imperative sentence above, imperative sentence is a sentence which mostly uses to instruct somebody to do something. The imperative sentence can be command imperative sentence, request imperative sentence, invitation imperative sentence, offering imperative sentence, and advising imperative sentence.

The negative form of imperative sentence is used to tell people not to do something or prohibiting.⁵ The negative form of imperative sentences using “do not” or “don’t” as the negative form.⁶ In other explanation, the forms of negative imperative “don’t” which placed before a subject.⁷ Thus, the negative form of imperative sentences is the way to prohibit or warning not to do thing by form “do not”.

Additionally, in other explanation the imperative sentence is instruction of speaker to addressee by giving prohibition. The speaker may instructs or prohibit someone not to do something. It means the

⁴James Neil Sneddon, *A Comprehensive Grammar*, New York: South Wind Production, 1996, p. 324

⁵Dwi Novertini Djenar, *Oxport a Students Guide to Indonesia Grammar*,... p. 167

⁶John Eastwood, *Oxport Guide to English*, New York: Oxford University Press, 2002, p. 21

⁷Angela Downing and Philip Locke, *English Grammar*, New York: Routledge, 2006, p. 195

speaker give a warning or prohibition to addressee, the prohibition of the speaker absolutely using “do not/don’t” to give a prohibition or warning in imperative case. For examples:

- 1) Don’t come home!
- 2) Don’t anybody leave!

From the examples, the negative imperative sentence means speaker makes a prohibition to the addressee. The imperative sentence as prohibition means the speaker gives a prohibition or warning not to do the act. The imperative sentence in negative imperative sentence forms by “do not/don’t” to prohibit the addressee.

2. The Function of Imperative Sentence

The function of imperative divided into five major of imperative sentence function. The five function of imperative sentence includes command imperative sentence, requesting imperative sentence, inviting imperative sentence, and advising imperative sentence. The function of imperative sentence mostly correspondent with different functions in sentence, the function of imperative sentence as follows:

a. Command Imperative Sentences

Command is instructions to tell people to do something, often immediately.⁸ In other explanation, command imperative use the base form of a verb to give commands or make direct requests. This use of

⁸Dwi Novertini Djenar, *Oxport a Students Guide*,... p. 167

the verb is called the imperative.⁹ Command is a sentence that is used to tell someone to do something, or to give an order. Commands can end with a period, or with an exclamation mark, if a command ends with an exclamation mark, it means that the author is giving an order with strong emotion.¹⁰ Additionally, command is a sentence that is used to tell someone to do something or to give an order. The speaker makes a sentence to command the addressee; it means command imperative is an authority of the addressee to do what the speaker instructs, for examples:

- 1) Come on, stand up!
- 2) Come on, write a letter to your penfriend!.¹¹

Additionally, based on the examples of imperative sentence above, the examples are categorizing to command imperative sentence. Command imperative sentence is a sentence which giving an instruction or command to addressee. It means the imperative sentence as command is a power or authority of speaker to the addressee to do something.

⁹Anne Seaton, *Basic English Grammar*, United States: Saddleback Educational Puplicing, 2007, p. 141

¹⁰Kartika Puspendari, "The Command and Prohibition Sentences Achievement of The First Semester Students of English Department of Kutai Kartanegara University" *Jurnal Intelegensia*, Vol.1, No.2, 2016, p. 49

¹¹Dwi Novertini Djenar, *Oxport a Students Guide*,... p. 169

b. Requesting Imperative Sentence

Request means that we are asking for something or to be allowed to do something. This is rather different from commands, where we are telling people to do something.¹² In other explanation, request is a way of politely asking someone to do something. The kind of request we use depends on where we are, who we are talking to, and what we want the person to do. Some forms are considered to be more polite than others.¹³ Furthermore, a request is speaker attended to the addressee to do an act or something.¹⁴ Additionally, request is a way to command someone in politeness. The speaker makes a request by politeness or wise ordering or command, for examples:

- 1) Can I have some rice?
- 2) Can I have two more sheets of paper?
- 3) Can I have a share of the cake?.¹⁵

The examples above are described about the imperative sentences used in requesting ways. Requesting imperative sentence is a sentence which instructs someone or commands someone to do

¹²Dwi Novertini Djenar, *Oxport a Students Guide*,... p. 174

¹³Michael Vince, *English Grammar in Context*, Thailand: Macmilan, 2007, p. 102

¹⁴Sufil Lailiyah, "Directive Speech Act of The Main Characters In Divergent Movie", *The Journal of Abdurachman Saleh University*, Volume 5 Issue 1st June 2015, p. 64

¹⁵Dwi Novertini Djenar, *Oxport a Students Guide*,... p. 174

something by politeness element. In other explanation, the using of “please” is mostly use in request imperatives. Certainly, “please wait here” sounds nicer than “wait here”.¹⁶ Thus, based on the explanation above, the using “please” means someone used the wise or polite ways to do things certainly based on requesting imperative sentence.

c. Inviting Imperative Sentence

Inviting can mean the way for inviting someone to join in an activity, such as going to the movies, or we may invite someone to come to our place.¹⁷ Invitation means to call comes; invited attend, such as meetings and banquets. When inviting someone verbally, the inviter utters a speech to convey an aim of inviting.¹⁸ Additionally, invitation is a way to instruct someone to attend of inviting. The speaker has a capability to make persuade or invitation to addressee so that the addressee follow the speaker role, for examples:

- 1) Let's go home.
- 2) Let's eat first.
- 3) Let's go out this evening.¹⁹

Based on the examples above, the speaker invites someone to join about the inviting. The imperative sentence as invitation is

¹⁶Ed Swick, *English Sentence Builder*, New York: Mc Graw Hill, 2009, p. 34

¹⁷Dwi Novertini Djenar, *Oxport a Students Guide to Indonesia Grammar*,... p. 176

¹⁸Firgo Amelia, “Speech Acts of Invitation In English” *The Journal of Abdurachman Saleh University*, Volume 6 Issue 1st December 2015, p. 2

¹⁹Dwi Novertini Djenar, *Oxport a Students Guide*,... p. 177

giving someone a about order or instruction of invitation. So, imperative as invitation is a sentence which contains about the intention to invite someone.

d. Offering Imperative Sentence

The imperative sentence as offering means offering something to someone, the offering can express by using “Let” or “let me” which usually in offering, “Let” or “let me” placed at the beginning of the sentence. As with the other uses, “lets” makes the imperative more informal. However, its use here differs from the previous ones in that here the action is to be performed by the speaker, not the addressee.²⁰ Additionally, offering imperative sentence is a sentence which gives some offering about helping or something, for examples:

- 1) Come on, let me wash the clothes for you.
- 2) Here, let me carry the suitcase for you.
- 3) Let my father take her to school.²¹

Furthermore, based on the examples the imperative sentences used is offering imperative sentence. Offering imperative sentence is the way to give an order to someone to do things or something. So, based on the place of conversation the speaker used offering ways to offer something.

²⁰Dwi Novertini Djenar, *Oxport a Students Guide*,... p. 178

²¹Dwi Novertini Djenar, *Oxport a Students Guide*,... p. 178

e. Advising Imperative Sentence

Advising is a word that we can use to give advice to people. Advice usually using “you had better”, “it is best that” or “you had better”.²² Additionally, advising is a words or sentence which produces by speaker that gives to addressee about what should do. In other explanation, giving advice involves telling another person what they should do.²³ Additionally advising mean the speaker advises the hearer or addressee to do an act. The speaker intends the utterance to be taken as sufficient reason for the hearer to do an act.²⁴ Briefly, advice is a directive act, the speaker wants his or her advice to do something. In this case, advice-giving is somehow related to a request with the difference that an advice is beneficial to its recipient, for examples:

- 1) It is best that you ask your mother first or you had better ask your mother first.
- 2) It is best that you leave this class or you had better leave this class.²⁵

Based on the examples above the speaker giving advice to addressee to do something about what the speaker suggest. The

²²Dwi Novertini Djenar, *Oxport a Students Guide*,... p. 179

²³Michael Vince, *English Grammar in Contex...*, p. 102

²⁴Sufil Lailiyah, “Directive Speech Act”... p. 64

²⁵Dwi Novertini Djenar, *Oxport a Students Guide*,... p. 179

imperative sentence as advice is giving someone a about order or instruction and the instruction should do. So, the imperative sentence by using advice, it means the speaker give an order to addressee about something which should to do.

B. Movie “Up”

1. Definition of Movie

Movies, also known as films, movie is a visual communication which uses moving pictures and sound to tell stories or inform help people to learn. A genre is a word for a type of movie or a style of movie. Movies can be fictional made up, or true, or a mix of the two. Movie divided into five categories which have many differences in every scale of story these are; action, adventure, comedies, crimes, horror, and war.²⁶ In addition, Meriam Webster states that movie is a recording of moving images that tells a story and that people watch on a screen or television.²⁷ Furthermore, movie is visual communication which is produces the messages by pictures movement and sound to tell the story. Based on the title of this research, the genre of movie that

²⁶Amy Capwell Burns, “ Action, Romance, or Science Fiction: Your Favourite Movie Gendre May Effect Your Communication”, *American Communication Journal*, Vol. 11, No. 4, Reitrieved on 1st March 2018, 02: 05 pm

²⁷Merriam Webster “Defenition of Movie” Accessed From, <https://www.merriam-webster.com/dictionary/movie>, reitrieved on, 26th September 2018, 14.00 am

conduct by researcher is adventure movie, the researcher tries to carry out the imperative sentences based on the movie.

2. The Synopsis of Movie “Up”

“Up” is a love story, a tragedy, a soaring fantasy, and a surreal animated comedy. A cross-generational odd-couple buddy movie a story of man and dog. A tale of sharply observed melancholy truths and whimsically unfettered nonsense.

Directed by Pete Docter and Bob Peterson. Edward Asner, Christopher Plummer, Jordan Nagai, Bob Peterson, Delroy Lindo, Jerome Ranft. Disney/Pixar. On top of all that, Up opens with a standalone cartoon short (Partly Cloudy) and a newsreel, like going to the Saturday double-bill matinee in the old days, when Carl Fredrickson was a shy, wide-eyed lad who idolized dashing celebrity explorer Charles Muntz and dreamed of adventure, but became tongue-tied in the overwhelming presence of the irrepressible, voluble young Ellie, his polar opposite and kindred spirit.

“Up” opens with an eloquent, economical prologue that is among the most arresting tributes to lifelong love that I have ever seen in any film, let alone a cartoon. Joy, serenity, hope and heartbreak, dreams long cherished and long deferred a lifetime of indelible memories effortlessly evoked in a few brief minutes.

Now a stumpy, crusty old geezer who lives by himself in a forlorn bungalow glaringly out of place in a neighborhood in the throes of urban upheaval, Carl (Edward Asner) is a widower, but Ellie remains very much a presence in the film. She is still the center of Carl's world, and their love story is the only story he has.

In time, Carl won't hear of selling his house to the faceless suit that razes and erects worlds around him. He doesn't want the help of the hopelessly earnest young Wilderness Explorer Russell (Jordan Nagai), doggedly fixated on doing the old man a good turn to earn his missing "Assisting the Elderly" merit badge.

Above all, Carl is contemptuously determined that whatever his future holds, it won't be the sanitized comfort of the Shady Oaks retirement home. What other animated film has contemplated the anxious stubbornness of the elderly to cling to whatever independence they can for as long as they can, to remain connected to familiar places and things? What other animated film even has a senior citizen for a protagonist? (*Howl's Moving Castle* doesn't count; Miyazaki's doddering heroine is really a youth in a grandmother's body).

In time, Carl precipitously decides to throw caution to the winds and embark on the long-dormant dream he and Ellie shared: to follow in the footsteps of their childhood hero Charles Muntz (Christopher Plummer) and go to South America to see the spectacular Paradise Falls

in the “Lost World” of Venezuelan mesa country. Yes, the journey started in that magical moment has a destination; Up is not the aimless, lofty film one might imagine from the trailer.

The focus of the film is on Carl's life after Ellie. He becomes a recluse, holds out against the world, keeps his home as a memorial, talks to the absent Ellie. One day he decides to pack up and fly away literally. Having worked all his life as a balloon man, he has the equipment on hand to suspend the house from countless helium-filled balloons and fulfill his dream of seeking Paradise Falls.²⁸ Thus, movie “Up” is one of the good tasted of movie which serve in all age who watch the movie and the story has the good chronology who build our brave to makes our dreams come true. Briefly, to reach our dreams we may follows some steps who difficult to hold it without some doubts and give up to reach it.

²⁸Pete Doctor and Bob Peterson, “The Synopsis and Review of Movie Up” Accessed From, <http://decentfilms.com/reviews/up>, Retrieved on Tuesday 11th September 201,12: 46 pm.

CHAPTER IV
FINDING AND DISCUSSION

In this chapter contained of data finding and discussion. The data finding and discussion were taken from analysis of imperative sentences in a movie entitled “Up”. The researcher took *36 minutes (04:51- 40:53)* of movie “Up”. The formulations of the research in the first chapter would be answered by the researcher as followed:

A. Findings

1. The Descriptions of Imperative Sentences in a Movie Entitled “Up”

Related to this research the researcher made a complete description based on imperative sentence theory of Dwi Novertini Djenar’s book in a movie “Up”. The function of imperative sentence as follows; command imperative sentence (CIS), Requesting imperative sentence (RIS), inviting imperative sentence (IIS), offering imperative sentence (OIS), and advising imperative sentence (AIS).

TABLE 1
The Imperative sentences (04:35- 14: 58) Minutes of the Movie “Up”

No	Times of the Movie “Up”	The Imperative Sentences	The Function of Imperative Sentence				
			CIS	RIS	IIS	OIS	AIS
1	76 00:04:35,570 - ->	Come on. Let's go get it.			✓		

	00:04:39,239						
2	80 00:04:51,294 - -> 00:04:52,961	Well, go ahead.	✓				
3	81 00:04:57,967 - -> 00:04:59,384	Go on.	✓				
4	90 00:05:25,703 - -> 00:05:27,537	I got something to show you.				✓	
5	91 00:05:29,791 - -> 00:05:32,250	I am about to let you see something				✓	
6	94 00:05:38,549 - -> 00:05:41,843	You'll have to swear you will not tell anyone.	✓				
7	95 00:05:43,095 - -> 00:05:45,222	Cross your heart. Do it!	✓				
8	112 00:06:48,077 - -> 00:06:50,537	Swear you'll take us! Cross your heart!	✓				
9	113 00:06:50,997 - -> 00:06:55,667	Cross it! Cross your heart! Good, you promised. No backing out.	✓				
10	139 00:14:16,734 - -> 00:14:19,944	Need any help there?				✓	
11	141 00:14:22,281 - ->	Tell your boss over there that you boys	✓				

	00:14:26,159	are ruining our house.					
12	143 00:14:27,870 - -> 00:14:30,413	My boss will be happy to take this old place off your hands, and for double his last offer.					✓
13	149 00:14:44,970 - -> 00:14:48,139	Here, let me talk to him.		✓			
14	151 00:14:51,226 - -> 00:14:55,813	You in the suit. Yes, you. Take a bath, hippie!	✓				
15	154 00:15:02,488 - -> 00:15:05,072	Tell your boss he can have our house.	✓				

Based on the table above, there were the descriptions of imperative sentences used in a movie “Up”. The function of imperative sentences there were: command imperative sentence: 9, requesting imperative sentence: 1, inviting imperative sentence: 1, offering imperative sentence: 3, advising imperative sentence: 1. Then, the researcher analyzed the function of imperative sentences in a completed explanation as followed:

Datum 1: Come on. Let's go get it. ⁽¹⁾

The sentence above is inviting imperative sentence and it was produced by Ellie. It is occurred to inviting imperative sentence it it

based in words “come” and “let’s” means Ellie invited Mr. Fredicson. Based on the story, Ellie asked Mr. Carl Fredicson to take a balloon together which hanging off in the rooftop. So, Ellie used inviting imperative sentence in a sentence “Come on. Let's go get it” to give an invitation.

Datum 2: Well, go ahead. ⁽²⁾

The sentence above is command imperative sentence and it was produced by Ellie. Command imperative sentence is occurred because Ellie told Mr. Carl Fredicson to across the little bridge to take a balloon that flied onto the roof. So, Ellie used command imperative sentence in a sentence “Well, go ahead” to command Fredicson.

Datum 3: Go on. ⁽³⁾

The sentence above is command imperative sentence and it was produced by Ellie. Command imperative sentence is occurred because Ellie told Mr. Carl Fredicson twice to take a balloon that hang onto the roof. So, Ellie used command imperative sentence in a sentence “Go on” to command Mr. Fredicson.

Datum 4: I got something to show you. ⁽⁴⁾

The sentence above is offering imperative sentence and it was produced by Ellie. Offering imperative sentence is occurred because Ellie want to show her secret book which is told about Charles

Munch as the senior explorer and found a paradise falls in South America. Based on the words “got” and “show” it means Ellie gave an offering something. So, Ellie used offering imperative sentence in a sentence “I got something to show you”.

Datum 5: I am about to let you see something ⁽⁵⁾

The sentence above is offering imperative sentence and produced by Ellie. Offering imperative sentence is occurred it is because Ellie asked Fredicson to see her secret book (adventure book). Her secret books told about Charles Munch as the senior explorer to South America that found a paradise falls that lost in time. Thus, Ellie used offering imperative sentence in a sentence “I am about to let you see something” to gave an offering.

Datum 6: You'll have to swear you will not tell anyone. ⁽⁶⁾

The sentence above is command imperative sentence and produced by Ellie. Command imperative sentence is occurred because Ellie told about her secret adventure books to Fredicson that never shown to another human being, at that time Fredicson have to swear to keep a secret of that book not tell anyone. Based in the sentences “have to swear” and “not tell” means Ellie was commanded something. Thus, Ellie used command imperative sentence in a “You'll have to swear, you will not tell anyone”.

Datum 7: Cross your heart. Do it! ⁽⁷⁾

The sentence above is command imperative sentence and it was produced by Ellie. Command imperative sentence is occurred it is because Ellie told about her secret adventure books and Fredicson have to swear again as in sentences “cross your heart” and “Do it” to keep a secret of that book and never ever told to another human being. So, Ellie command Fredicson by using command imperative sentence in a sentence “Cross your heart. Do it!”

Datum 8: Swear you'll take us! Cross your heart! ⁽⁸⁾

The sentence above is command imperative sentence and produced by Ellie. Command imperative sentence is occurred it is because Ellie told about her secret adventure books about the paradise fall in South America in talk active as in sentences “swear” and “cross your heart”. So, Fredicson have to swear again and again to keep a secret of that book and not tell anyone. Probably, Ellie used command imperative sentence in a sentence “Swear you'll take us! Cross your heart!”

Datum 9: Cross it! Cross your heart! Good, you promised. No backing out. ⁽⁹⁾

The sentence above is command imperative sentence and produced by Ellie. Command imperative sentence is occurred is based on the event of the story, Ellie told about her secret adventure

books about the paradise fall that lost in time to Fredicson for last. So, Fredicson have to swear again and again to keep a secret of that book. Based in the Sentences “Cross it” and “no backing out” mean Ellie commanded something. Moreover, Ellie used command imperative sentence in a sentence “Cross it! Cross your heart! Good, you promised. No backing out”.

Datum 10: Need any help there? ⁽¹⁰⁾

The sentence above is offering imperative sentence and produced by Construction Foreman Tom (Worker). Offering imperative sentence is occurred it is because the Construction Foreman Tom (Worker) would like to move the position of Mr. Fredicson side to another place by using a car. So, Construction Foreman Tom (Worker) used offering imperative sentence in a sentence “Hey! Morning, Mr. Fredricksen. Need any help there?”

Datum 11: Tell your boss over there that you boys are ruining our house.

(11)

The sentence above is command imperative sentence and produced by the sentence is produced by Fredicson. Command imperative sentence occurred it is because he told the worker to stop building apartments in surrounding of his house and stop for soiling his houses area. Based on the sentence “tell your boss” means Mr. Fredicson commanded something. So, Fredicson used

command imperative sentence in a sentence “Tell your boss over there that you boys are ruining our house”.

Datum 12: My boss will be happy to take this old place off your hands, and for double his last offer. ⁽¹²⁾

The sentence above is advising imperative sentence and produced by Construction Foreman Tom (worker). Offering imperative sentence is occurred it is because the sentence is produced by the Construction Foreman Tom (worker). They were advice Mr. Fredicson to sell his house being apartment’s area with a big salary. So, the worker used advising imperative sentence in a sentence “My boss will be happy to take this old place off your hands and for double his last offer”.

Datum 13: Here, let me talk to him. ⁽¹³⁾

The sentence above is requesting imperative sentence and produced by Mr. Fredicson. Requesting imperative sentence is occurred it is because Mr. Fredicson told the worker to stop in work twice before he got angry. Based in a sentence “let me talk” means Fredicson requested something. So, He used requesting imperative sentence in a sentence “Here, let me talk to him”.

Datum 14: You in the suit. Yes, you. Take a bath, hippie! ⁽¹⁴⁾

The sentence above is command imperative sentence and produced by Mr. Fredicson. Command imperative sentence is

occurred it is because Fredicson commanded the worker for stopping in ruining his house and get away from his face. Although, his house areas had been built some apartments, Fredicson felt disturbing instead. So, Mr. Fredicson used command imperative sentence in a sentence “You in the suit. Yes, you. Take a bath, hippie!”

Datum 15: Tell your boss he can have our house! ⁽¹⁵⁾

The sentence above is command imperative sentence and produced by Fredicson. Command imperative sentence is occurred is based on the story, the boss of the apartment projects request in much time to land his house in a big salary and would make apartments area. Based in sentence “tell your boss” means Fredicson commanded something. Thus, Fredicson used command imperative sentence soon as possible in sentence “Tell your boss he can have our house!”

TABLE 2
The Imperative Sentence (15:02- 24: 58) Minutes of the Movie “Up”

No	Times of the Movie “Up”	The Imperative Sentences	The Function of Imperative Sentence				
			CIS	RIS	IIS	OIS	AIS
1	154 00:15:02,488 - -> 00:15:05,072	Tell your boss he can have our house when i am died	✓				

2	163 00:15:33,352 - -> 00:15:36,103	Are you in need of any assistance today, sir?				✓	
3	164 00:15:36,188 - -> 00:15:37,230	No.	✓				
4	165 00:15:37,314 - -> 00:15:40,483	I could help you cross the street.				✓	
5	166 00:15:40,692 - -> 00:15:44,529	I could help you cross your yard.				✓	
6	167 00:15:44,655 - -> 00:15:48,282	I could help you cross your porch.				✓	
7	168 00:15:48,659 - -> 00:15:50,701	Well, I gotta help you cross something.				✓	
8	173 00:16:05,008 - -> 00:16:08,511	Slow down. Kid!	✓				
9	174 00:16:09,137 - -> 00:16:10,847	Are you in need of any assistance...				✓	
10	175 00:16:10,973 - -> 00:16:12,473	But I don't need any help!	✓				
11	178 00:16:21,733 - -> 00:16:24,402	But skip to the end!	✓				

12	182 00:16:39,751 - -> 00:16:42,044	The wilderness must be explored					✓
13	194 00:17:17,372 - -> 00:17:20,082	You'd have to clap your hands three times to lure it in.					✓
14	199 00:17:30,594 - -> 00:17:32,261	Bring it back here when you find it.	✓				
15	202 00:17:36,141 - -> 00:17:39,769	Stop. Stop. Stop!	✓				
16	206 00:17:48,737 - -> 00:17:50,237	Let me take care of that for you.				✓	
17	207 00:17:50,322 - -> 00:17:52,406	Get away from our mailbox!	✓				
18	223 00:20:46,790 - -> 00:20:49,083	Would you do me a favor and take this?		✓			
19	228 00:21:05,475 - -> 00:21:09,145	He'd take better care of his house.					✓
20	250 00:24:55,997 - -> 00:24:57,706	Please let me in.		✓			

Based on the table above, there were the descriptions of imperative sentences used in a movie “Up”. The function of imperative sentences there were: command imperative sentences: 8, requesting imperative sentences: 2, offering imperative sentences: 7, advising imperative sentences: 3. Then, the researcher analyzed the function of imperative sentences in a completed explanation as followed:

Datum 1: Tell your boss he can have our house when i am died. ⁽¹⁶⁾

The sentence above is command imperative sentence and produced by Fredicson. Command imperative sentence is occurred is based on the story, the projects of apartment’s boss made request in much time to to get Mr. Fredicson’s house in a big salary and would make an apartments area. Based on the sentence “tell your boss” means Fredicson commanded something. Thus, Fredicson used command imperative sentence to get away from his face in a sentence “Tell your boss he can have our house when I am died”

Datum 2: Are you in need of any assistance today, sir? ⁽¹⁷⁾

The sentence above is offering imperative sentence and produced by young boy (Russell). Offering imperative sentence is occurred because Russell asked Mr. Fredicson to take his offering to help Mr. Fredicson in his expedition to help the old man. Based in a sentence “are you in need” means Russell offered something.

So, Russell used offering imperative sentence in a sentence “Are you in need of any assistance today, sir?”

Datum 3: No. ⁽¹⁸⁾

The sentence above is command imperative sentence and produced by Mr. Fredicson. Command imperative sentence is occurred is based on the story Mr. Fredicson was rejected all of the helping hands from Russell. Russell offered to help the old man to reach his school project. Mr. Fredicson ignored Russell by using command imperative sentence in a sentence “No”

Datum 4: I could help you cross the street. ⁽¹⁹⁾

The sentence above is offering imperative sentence and produced by young boy (Russell). Offering imperative sentence is occurred because young boy (Russell) asked Mr. Fredicson to take his offering. Russell gave an offering to help Mr. Fredicson in his expedition. Based in sentence “I could help ypu” means Russell offered something. Russell used offering imperative sentence in a sentence “I could help you cross the street”

Datum 5: I could help you cross your yard. ⁽²⁰⁾

The sentence above is offering imperative sentence and the sentence is produced by young boy (Russell). Offering imperative sentence is occurred because young boy (Russell) asked Mr. Fredicson to take his offering. Russell gives an offering again to

help Mr. Fredicson about his expedition. Russell used offering imperative sentence in a sentence “I could help you cross your yard”.

Datum 6: I could help you cross your porch. ⁽²¹⁾

The sentence above is offering imperative sentence and the sentence is produced by young boy (Russell). Offering imperative sentence is occurred because Russell gives an offering again in talk active and busier words to help Mr. Fredicson about his expedition. Russell used offering imperative sentence in a sentence “I could help you cross your porch”.

Datum 7: Well, I gotta help you cross something. ⁽²²⁾

The sentence above is offering imperative sentence and the sentence is produced by young boy (Russell). Offering imperative sentence is occurred because young boy (Russell) asked Mr. Fredicson to take his offering to help Mr. Fredicson about his expedition. Russell used offering imperative sentence in a sentence “Well, I gotta help you cross something”.

Datum 8: Slow down. Kid! ⁽²³⁾

The sentence above is command imperative sentence and the sentence is produced by young boy Mr. Fredicson. Command imperative sentence is occurred because The sentence is produced by Mr. Fredicson. It is because based on the story Russell t talk

active to offer his helping to help Mr. Fredicson in his expedition. So, Mr. Fredicson disturbed and used command imperative sentence in a sentence “Slow down. Kid!”

Datum 9: Are you in need of any assistance ⁽²⁴⁾

The sentence above is offering imperative sentence and the sentence is produced by young boy (Russell). Offering imperative sentence is occurred because young boy (Russell) and he asked Mr. Fredicson to take his offering for a lot of time again and again in talk active. So, Russell used offering imperative sentence in a sentence “Are you in need of any assistance?”

Datum 10: But I don't need any help! ⁽²⁵⁾

The sentence above is command imperative sentence and the sentence is produced by Mr. Fredicson. Command imperative sentence is occurred because Mr. Fredicson. told Russell to sweep off all of the offering to help Mr. Fredicson in his expedition to explore the South America. So, Mr. Fredicson used command imperative sentence in a sentence “But I don't need any help!”

Datum 11: But skip to the end! ⁽²⁶⁾

The sentence above is command imperative sentence and the sentence is produced by Mr. Fredicson. Command imperative sentence is occurred because Mr. Fredicson commanded Russell to stop in giving an offering to help Mr. Fredicson about his

expedition to explore the adventure and helping the oldness . So, Mr. Fredicson used command imperative sentence in a sentence “But skip to the end!”

Datum 12: The wilderness must be explored ⁽²⁷⁾

The sentence above is advising imperative sentence and the sentence is produced by Mr. Fredicson. Advising imperative sentence is occurred because Mr. Fredicson, advise Russell to clap his hands to find a Snipe (giant bird) who disturbed in every night. Moreover, Mr. Fredicson used advising imperative sentence in a sentence “The wilderness must be explored!”

Datum 13: You'd have to clap your hands three times to lure it in. ⁽²⁸⁾

The sentence above is advising imperative sentence and the sentence is produced by Mr. Fredicson. Advising imperative sentence is occurred because Mr. Fredicson. asked Russell to clap his hands to find a Snipe (giant bird). So, Mr. Fredicson used advising imperative sentence in a sentence “You'd have to clap your hands three times to lure it in”

Datum 14: Bring it back here when you find it. ⁽²⁹⁾

The sentence above is command imperative sentence and the sentence is produced by Mr. Fredicson. Command imperative sentence is occurred because Mr. Fredicson, commanded Russell to bring the giant bird when he found it soon. Mr. Fredicson used

command imperative sentence in a sentence “Bring it back here when you find it.”

Datum 15: Stop. Stop. Stop! ⁽³⁰⁾

The sentence above is command imperative sentence and the sentence is produced by the Construction Worker Steve. Offering imperative sentence is occurred because the Construction Worker Steve. Based on the story, there were some mistakes or troubles in time which is broke the mailbox of Mr. Fredicson. Correctly, the Construction Worker Steve used command imperative sentence in a sentence “Stop. Stop. Stop!” to recover the problems.

Datum 16: Let me take care of that for you. ⁽³¹⁾

The sentence above is offering imperative sentence and the sentence is produced by Constructions Worker Steve. Offering imperative sentence is occurred because based on the story there was something wrong happened in time, it was some troubles which broke the mail box of Mr. Fredicson. Briefly, the worker used offering imperative sentence in a sentence “Let me take care of that for you”

Datum 17: Get away from our mailbox! ⁽³²⁾

The sentence above is command imperative sentence and the sentence is produced by Mr. Fredicson. Command imperative sentence is occurred because Mr. Carl Fredicson angry and beat

the head of the worker and throwing out far from surrounding his face it is because the worker who has broken the mail box of Mr. Fredicson. Briefly, Mr. Fredicson used command imperative sentence in a sentence “Get away from our mailbox!”

Datum 18: Would you do me a favor and take this? ⁽³³⁾

The sentence above is requesting imperative sentence and produced by Mr. Fredicson. Requesting imperative sentence is occurred because is based on the story Mr. Fredicson would be moved to another place, before that time is happen he took a few minutes to packing his stuff before moving to another place and leave his house. Briefly, Mr. Fredicson used requesting imperative sentence in a sentence “Would you do me a favor and take this?”

Datum 19: He'd take better care of his house. ⁽³⁴⁾

The sentence above is advising imperative sentence and produced by Nurse George. Requesting imperative sentence is occurred is based on the story in time when Mr. Fredicson should be move from his house, because of the area of his house would be encouraged an apartment areas. Based in sentence “He'd take better” means Nurse George advised something. So, Nurse George used advising imperative sentence in a sentence “He'd take better care of his house”

Datum 20: Please let me in. ⁽³⁵⁾

The sentence above is requesting imperative sentence and produced by Russell. Requesting imperative sentence is occurred because young boy (Russell) asked Mr. Fredicson to let him in Mr. Fredicson's house and let him accompany to exploring in hanging house. Based in a word "please" means Russell requested something in polite. Briefly, Russell used requesting imperative sentence in a sentence "Please let me in"

TABLE 3
The Imperative Sentence (25: 04- 34: 46) Minutes of the Movie "Up"

No	Times of the Movie "Up"	The Imperative Sentences	The Function of Imperative Sentence				
			CIS	RIS	IIS	OIS	AIS
1	252 00:25:04,047 - -> 00:25:06,131	Oh, alright, you can come...			✓		
2	268 00:25:45,088 - -> 00:25:46,338	Kid, would you stop...		✓			
3	269 00:25:46,423 - -> 00:25:48,006	Knock it off!	✓				
4	271 00:25:50,760 - -> 00:25:52,719	Look! Buildings.	✓				
5	274 00:26:02,439 -	You should try this, Mr.					✓

	-> 00:26:04,606	Fredricksen.					
6	275 00:26:04,732 - -> 00:26:08,110	Look, there's a bus that could take me home two blocks away!	✓				
7	319 00:29:11,919 - -> 00:29:14,212	Well, get down and find a bus stop!	✓				
8	320 00:29:14,297 - -> 00:29:17,382	You just tell the man you want to go back to your mother!	✓				
9	336 00:30:13,022 - -> 00:30:14,981	Wait, wait. Wait!	✓				
10	338 00:30:20,488 - -> 00:30:23,156	Russell, hang on! Hey!	✓				
11	341 00:30:33,376 - -> 00:30:34,876	Walk back. Walk back.	✓				
12	348 00:30:59,527 - -> 00:31:01,903	Don't worry, Ellie. I'll get it.					✓
13	352 00:32:03,299 - -> 00:32:08,053	We could float right over there! Climb up. Climb up!	✓				
14	354 00:32:09,639 - -> 00:32:11,890	Okay. Climb up!	✓				
15	359	Now, when	✓				

	00:32:26,948 - -> 00:32:31,117	you get up there, go ahead and hoist me up! Got it!					
16	370 00:33:05,862 - -> 00:33:10,115	We could walk your house to the falls.				✓	

Based on the table above, there were the descriptions of imperative sentences used in a movie “up”. The function of imperative sentences there were: command imperative sentences: 11, requesting imperative sentences: 1, inviting imperative sentence: 1 offering imperative sentences: 1, advising imperative sentences: 2. Then, the researcher analyzed the function of imperative sentences in a completed explanation as followed:

Datum 1: Oh, alright, you can come ⁽³⁶⁾

The sentence above is inviting imperative sentence and produced by Mr. Fredicson. Inviting imperative sentence is occurred because Mr. Fredicson invited Russell to come to his house. Based in a word “come” mean Fredicson invited something. Furthermore, Mr. Fredicson used inviting imperative sentence in a sentence “Oh, alright, you can come”

Datum 2: Kid, would you stop ⁽³⁷⁾

The sentence above is requesting imperative sentence and produced by Mr. Fredcson. Requesting imperative sentence is occurred because Mr. Fredicson asked Russell to stop in steering of his flying house. So, Mr. Fredicson used requesting imperative sentence in a sentence “Kid, would you stop”

Datum 3: Knock it off! ⁽³⁸⁾

The sentence above is command imperative sentence and produced by Mr. Fredcson. Command imperative sentence is occurred because the sentence is produced by Mr. Fredicson. He asked Russell to stop in steering of his flying house and knock the door. So, Mr. Fredicson used command imperative sentence in a sentence “Knock it off!”

Datum 4: Look! Buildings. ⁽³⁹⁾

The sentence above is command imperative sentence and produced by Mr. Russell. Command imperative sentence is occurred because Russell told Mr. Fredicson to look some buildings that far away from their house that flied to the sky. So, Russell used command imperative sentence in a sentence “Hey, look! Buildings”

Datum 5: You should try this, Mr. Fredricksen ⁽⁴⁰⁾

The sentence above is advising imperative sentence and produced by Mr. Fredicson. Advising imperative sentence is

occurred because Russell asked Mr. Fredicson to tail his body which is hanging over the flying house and look some amazing view of the building that far away from the high sky. Based in sentence “you should try” means Russell advised something. Russell used advising imperative sentence in a sentence “You should try this, Mr. Fredricksen”

Datum 6: Look, there's a bus that could take me home two blocks away!

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The sentence above is command imperative sentence and produced by Mr. Fredicson. Command imperative sentence is occurred because young boy (Russell) told Mr. Fredicson to find a bus stop when they were exploring in completed and back to the home land soon. So, Russell used command imperative sentence in a sentence “Look, there's a bus that could take me home two blocks away!

Datum 7: Well, get down and find a bus stop! ⁽⁴²⁾

The sentence above is command imperative sentence and produced by Mr. Fredicson. Command imperative sentence is occurred because Mr. Fredicson told Russell to turn back home, because Russell still young boy and illegal to be wildness explore. Furthermore, Mr. Fredicson used command imperative sentence in a sentence “You have get down and find a bus stop!

Datum 8: You just tell the man you want to go back to your mother! ⁽⁴³⁾

The sentence above is command imperative sentence and produced by Mr. Fredicson. Command imperative sentence is occurred because Mr. Fredicson told Russell to turn back home because Russell still young and illegal boy to be wildness explore. Furthermore, Mr. Fredicson used command imperative sentence in a sentence “You have to go back to your mother!”

Datum 9: Wait, wait. Wait! ⁽⁴⁴⁾

The sentence above is command imperative sentence and produced by Mr. Fredicson. Command imperative sentence is occurred because Mr. Fredicson told the boys (Russell) to must wait him, because their house will fly. So, Mr. Fredicson used command imperative sentence in a sentence “Wait, wait. Wait!”

Datum 10: Russell, hang on! Hey! ⁽⁴⁵⁾

The sentence above is command imperative sentence and produced by Mr. Fredicson. Command imperative sentence is occurred because Mr. Fredicson told the boys (Russell) to hold on because Fredicson ‘s house is begun to fall down to the land. So, Mr. Fredicson used command imperative sentence in a sentence “Russell, hang on!”

Datum 11: Walk back. Walk back. ⁽⁴⁶⁾

The sentence above is command imperative sentence and produced by Mr. Fredicson. Command imperative sentence is occurred because Mr. Fredicson told the boys (Russell) to walk back because they have been lost the direction in a jungle of South America So, Mr. Fredicson used command imperative sentence in a sentence “Walk back. Walk back!”

Datum 12: Don't worry, Ellie. I'll get it. ⁽⁴⁷⁾

The sentence above is command imperative sentence and produced by Mr. Fredicson. Command imperative sentence is occurred because It is because Mr. Fredicson. He told Ellie to be patient because their house is broken because of in trubles landing. Based in sentence “Don't worry” means Fredicson advised something. So, Mr. Fredicson used advising imperative sentence in a sentence “Russell, hang on!”

Datum 13: We could float right over there! Climb up. Climb up! ⁽⁴⁸⁾

The sentence above is command imperative sentence and produced by Mr. Fredicson. Command imperative sentence is occurred because Mr. Fredicson told Russell to climb his house and take some stuff which help Mr. Fredicson Climb again to his house. So, Mr. Fredicson used command imperative sentence in a sentence “We could float right over there! Climb up. Climb up!”

Datum 14: Okay. Climb up! ⁽⁴⁹⁾

The sentence above is command imperative sentence and produced by Mr. Fredcson. Command imperative sentence is occurred because Mr. Fredicson told Russell to climb his house twice and take some stuff which helps Mr. Fredicson Climb again to his house. So, Mr. Fredicson used command imperative sentence in a sentence “Okey, Climb up!”

Datum 15: Now, when you get up there, go ahead and hoist me up! Got it!⁽⁵⁰⁾

The sentence above is command imperative sentence and produced by Mr. Fredicson. Command imperative sentence is occurred because Mr. Fredicson told Russell to climb his house and hoist it up to his house so that the exploring is contioued. So, Mr. Fredicson used command imperative sentence in a sentence “Now, when you get up there, go ahead and hoist me up! Got it!!”

Datum 16: We could walk your house to the falls. ⁽⁵¹⁾

The sentence above is offering imperative sentence produced by Mr. Fredicson. Offering imperative sentence is occurred because Mr. Fredicson to bring his house to paradise falls that they have been reach even though they have lost the direction. So, Mr. Fredicson used offering imperative sentence in a sentence “We could walk your house to the falls!”

TABLE 4
The Imperative Sentence (35: 04- 40: 53) Minutes of the Movie “Up”

No	Times of the Movie “Up”	The Imperative Sentences	The Function of Imperative Sentence				
			CIS	RIS	IIS	OIS	AIS
1	387 00:34:06,923 - -> 00:34:09,007	Hey, let's play a game.			✓		
2	402 00:35:40,683 - -> 00:35:46,438	I don't wanna walk anymore. Can we stop please?		✓			
3	403 00:35:46,522 - -> 00:35:49,607	Russell, if you don't hurry up, the tigers will eat you.					✓
4	407 00:35:59,535 - -> 00:36:01,703	Okay! Here! Hold my stuff.	✓				
5	408 00:36:03,956 - -> 00:36:06,332	You should always to try this.					✓
6	419 00:36:34,403 - -> 00:36:38,198	Here, snipe. Come on out, snipe.			✓		
7	424 00:36:59,845 - -> 00:37:03,515	Don't be afraid, little snipe.					✓
8	443 00:38:01,991 - -> 00:38:03,658	Go on! Get out of here! Go on!	✓				
9	448 00:38:14,628 - ->	Careful, Russell!					✓

	00:38:15,670						
10	450 00:38:20,176 - -> 00:38:23,011	No, stop! That tickles.	✓				
11	462 00:38:52,041 - -> 00:38:53,541	Get out of here!	✓				
12	464 00:38:54,710 - -> 00:38:56,294	Go on! Beat it!	✓				
13	467 00:39:01,342 - -> 00:39:02,884	Can we keep him? Please?		✓			
14	473 00:39:20,527 - -> 00:39:23,404	Get down! You're not allowed up there!	✓				
15	480 00:39:36,752 - -> 00:39:39,504	Hey, Ellie! Could I keep the bird?		✓			
16	482 00:39:43,175 - -> 00:39:44,842	She said for you to let me.		✓			
17	499 00:40:50,075 - -> 00:40:53,077	Look at that one! That one looks like a dog.	✓				

Based on the table above, there were the descriptions of imperative sentences used in a movie “Up”. The function of imperative sentences there were: command imperative sentences: 7,

requesting imperative sentences: 4, inviting imperative sentence: 2
 advising imperative sentences: 4. Then, the researcher analyzed the
 function of imperative sentences in a completed explanation as
 followed:

Datum 1: Hey, let's play a game. ⁽⁵²⁾

The sentence above is inviting imperative sentence and it was
 produced by Russell. Inviting imperative sentence is occurred is
 Based in a word “let’s” means he asked Mr. Fredicson to take a
 break for a minute and playing game in a gap of expedition to
 paradise falls in South America. Russell used is inviting imperative
 sentence in a sentence “Let's play a game”.

Datum 2: I don't wanna walk anymore. Can we stop please? ⁽⁵³⁾

The sentence above is requesting imperative sentence and
 produced by Russell. Requesting imperative sentence is occurred
 because young boy (Russell) asked Mr. Fredicson to break in a gap
 of exploring South America because Russell felt tired although just
 a few minutes. based in sentence “Please” used to request
 something Briefly, Russell used requesting imperative sentence in
 a sentence “I don't wanna walk anymore. Can we stop please?”

Datum 3: Russell, if you don't hurry up, the tigers will eat you. ⁽⁵⁴⁾

The sentence above is advising imperative sentence and
 produced by Mr. Fredicson. Advising imperative sentence is ocured

by Carl Fredison. He asked Russell to hurry up and find the paradise falls and explore South America soon because in the jungle there were wild animal which is dangerous for them. Briefly, Fredicson used advising imperative sentence in a sentence “Russell, if you don't hurry up, the tigers will eat you”

Datum 4: Okay! Here! Hold my stuff. ⁽⁵⁵⁾

The sentence above is command imperative sentence and produced by Mr. Fredicson. Command imperative sentence is occurred because young boy (Russell) asked Mr. Fredicson to break in a gap of exploring South America because Russell felt tired although just a few minutes and take his stuff instead. Briefly, Russell used command imperative sentence in a sentence “Okay! Here! Hold my stuff”

Datum 5: You should always to try this. ⁽⁵⁶⁾

The sentence above is advising imperative sentence and produced by Russell. Advising imperative sentence is occurred because young boy (Russell) felt happy for breaking in a gap of their adventure and advice asked Mr. Fredicson to break in longger. Based in a sentence “you should” mean it was advised something. Briefly, Russell used advising imperative sentence in a sentence “You should always to try this”

Datum 6: Here, snipe. Come on out, snipe.⁽⁵⁷⁾

The sentence above is inviting imperative sentence and produced by Mr. Russell. The phenomenon of inviting imperative sentence is occurred because Russell invited the bird to out from it hide in surrounding the grasses. Based in a sentence “come on” means Russell invited something. So, Russell used gave inviting to the bird by sentence inviting imperative sentence in a sentence “Here, snipe. Come on out, snipe”

Datum 7: Don't be afraid, little snipe.⁽⁵⁸⁾

The sentence above is advising imperative sentence was produced by Russell. The phenomenon of advising imperative sentence is occurred because Russell invited the bird to out from it hide in surrounding the grasses and lost the worry about Russell's side that he is not danger. So, Russell used advising imperative sentence in a sentence “Don't be afraid, little snipe”

Datum 8: Go on! Get out of here! Go on!⁽⁵⁹⁾

The sentence above is command imperative sentence and produced by Mr. Fredicson. The phenomenon of command imperative sentence is occurred because It is because the sentence is produced by Fredicson. He command Russell to avoid the bird and throwing up far away from their face. In time fredicson felt that the giant bird is dangerous for them, so it should be throwing up.

Fredicson used command imperative sentence in a sentence “Go on! Get out of here! Go on!”

Datum 9: Careful, Russell! ⁽⁶⁰⁾

The sentence above is advising imperative sentence and produced by Mr. Fredicson. The phenomenon because Fredicson advised Russell to avoid the bird and throwing up far away from their face. In time fredicson felt that the giant bird is dangerous for them, so it should be throwing up. Fredicson used advising imperative sentence in a sentence “Careful, Russell!”

Datum 10: No, stop! That tickles ⁽⁶¹⁾

The sentence above is command imperative sentence and produced by Mr. Fredicson. The phenomenon of command imperative sentence is occurred because Fredicson advised Russell to avoid the bird and throwing up far away from their face. In time fredicson felt that the giant bird is dangerous for them, so it should be throwing up. Fredicson used command imperative sentence in a sentence “No, stop! That tickles!”

Datum 11: Get out of here! ⁽⁶²⁾

The sentence above is command imperative sentence it was produced by Fredicson. It is because, he told Russell to avoid the bird and throwing up far away from their face. In time fredicson felt that the giant bird is dangerous for them, so it should be shoos

away from their face. Fredicson used command imperative sentence in a sentence “No, stop! That tickles!”

Datum 12: Go on! Beat it! ⁽⁶³⁾

The sentence above is command imperative sentence produced by Fredicson. He command Russell to avoid the bird and throwing up far away from their face. Carl gives up to throwing out the bird. Suddenly, he was waving up his hand in the air. Fredicson used command imperative sentence in a sentence “Go on! Beat it!!”

Datum 13: Can we keep him? Please? ⁽⁶⁴⁾

The sentence above is requesting imperative sentence and the sentence is produced by young boy (Russell).it was happen because, he asked Mr. Fredicson to keep the (giant bird). Russell would like to cage the bird as a pet. So, Russell used by requesting imperative sentence in a sentence “Can we keep him? Please?”

Datum 14: Get down! You're not allowed up there! ⁽⁶⁵⁾

The sentence above is command imperative sentence and produced by Fredicson. It was happen because, he commanded the bird which had to take off and get down from the rooftop and broke his roof. So, Fredicson used command imperative sentence in a sentence “Get down! You're not allowed up there!”

Datum 15: Hey, Ellie! Could I keep the bird? ⁽⁶⁶⁾

The sentence above is requesting imperative sentence and produced by young boy (Russell), it was happen because, he asked Ellie to let him for keeping the (giant bird). Russell would like to cage the bird as a pet. So, Russell used requesting imperative sentence in a sentence “Can we keep him? Please?”

Datum 16: She said for you to let me. ⁽⁶⁷⁾

The sentence above is requesting imperative sentence and produced by young boy (Russell), it was happen because, he asked Ellie let him for keeping the (giant bird) by Mr. Frdicron agreeing. Russell would like to cage the bird as a pet. So, Russell used by requesting imperative sentence in a sentence “Can we keep him? Please?”

Datum 17: Look at that one! That one looks like a dog. ⁽⁶⁸⁾

The sentence above is command imperative sentence and produced by young boy (Russell), he command Fredicson to look the replicable of dog when they were lost in South America and would like to get some helps. So, Russell used command imperative sentence in a sentence “Look at that one! That one looks like a dog”

Furthermore, based on the description of imperative sentences above, the researcher found there were 68 times imperative sentences in *36 minutes (04:51- 40:53)* of movie “Up”. In additionally, for completed an amount all of

the data description based on imperative sentences in a movie “Up” the researcher used data distribution as followed:

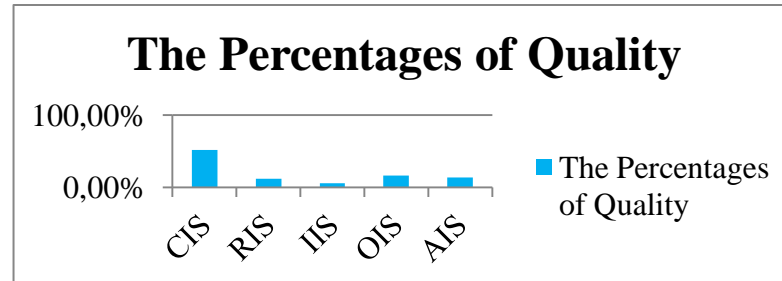
TABLE 5
Data Distribution of Imperative Sentences in a Movie “Up”

No.	The Function of Imperative Sentence	Quantity	Percentages
1	Command Imperative Sentence	35	51, 47%
2	Requesting Imperative Sentence	8	11, 76%
3	Inviting Imperative Sentence	4	5, 88%
4	Offering Imperative Sentence	11	16, 17%
5	Advising Imperative Sentence	9	13, 23%
Total		68	100%

2. The dominant of the function of imperative sentence in the movie “Up”

Command imperative sentence is dominantly used either five function of imperative sentences in a movie “Up”. It might see from the percentages; command imperative sentence were 35 (51.47%), requesting imperative sentence were 8 (11, 76%), Inviting imperative sentence were 4 (5.58%), offering imperative sentence were 11 (16.17%), advising imperative sentence were 9 (13.23%). So, based on the percentages automatically command imperative sentence is the highest point based on conversation in the movie “Up”. The highest point is 35 or 51.47% used the instruction by command ways.

The Graphic of Quality Percentages of Imperative Sentences Used



3. The reason of the used imperative sentence in a movie “Up”

The using of imperative sentences in a movie “Up” the researcher found some imperative sentences. The researcher found command imperative sentence is dominantly used either five function of imperative sentences in a movie “Up”. It might see from the percentages; command imperative sentence were 35 (51.47%), requesting imperative sentence were 8 (11, 76%), Inviting imperative sentence were 4 (5.58%), offering imperative sentence were 11 (16.17%), advising imperative sentence were 9 (13.23%). So, based on the percentages automatically command imperative sentence is the highest point based on conversation in the movie “Up”. The highest point is 35 or 51.47% used the instruction by command ways. The reasons of using imperative sentence certainly most of the conversation in the story which produced by the characters, the characters almost used command ways to instruct or order something.

Thus, that is the reason why command imperative sentence is dominantly used in a movie “Up” about 35 or 51.47% used by command

ways, in such, “Swear you'll take us! Cross your heart!” The sentence beside is command imperative sentence and it was produced by Ellie. The phenomenon of command imperative sentence occurred it is because Ellie told about her secret adventure books about the paradise fall in South America in talk active as in sentences “swear” and “cross your heart” in strong emotion/feeling to make a promisses. So, Fredicson have to swear again and again to keep a secret of that book and not tell anyone. Probably, Ellie used command imperative sentence in a sentence “Swear you'll take us! Cross your heart!”

B. Discussion

From the analysis of the findings, the researcher found that imperative sentences have been occurred 68 times in *36 minutes (04:51- 40:53)* of movie “Up”. Command imperative sentence is dominantly used either five function of imperative sentences in a movie “Up”. It might see from the percentages; command imperative sentence were 35 (51.47%), requesting imperative sentence were 8 (11, 76%), Inviting imperative sentence were 4 (5.58%), offering imperative sentence were 11 (16.17%), advising imperative sentence were 9 (13.23%). So, based on the percentages automatically command imperative sentence is the highest point based on conversation in the movie “Up”. The highest point is 35 or 51.47% used the instruction by command ways. The highest point is 35 or 51, 47% used the instruction by command ways.

The imperative sentences in a movie “Up” 36 minutes (04:51- 40:53). The Imperative sentences (04:35- 14: 58) Minutes of the Movie “Up”, there were “Come on. Let's go get it” “Well, go ahead” “Go on” “I got something to show you” “I am about to let you see something” “You'll have to swear, you will not tell anyone” “Cross your heart. Do it!” “Swear you'll take us! Cross your heart!” “Cross it! Cross your heart! Good, you promised. No backing out” “Hey! Morning, Mr. Fredricksen. Need any help there?” “Tell your boss over there that you boys are ruining our house” “My boss will be happy to take this old place off your hands and for double his last offer” “Here, let me talk to him” “You in the suit. Yes, you. Take a bath, hippie!” “Tell your boss he can have our house when I am died!”

The Imperative Sentence (15:02- 24: 58) Minutes of the Movie “Up”. The discussions there were “Slow down. Kid!” “Are you in need of any assistance?” “But I don't need any help!” “But skip to the end!” “The wilderness must be explored!” “You'd have to clap your hands three times to lure it in” “Bring it back here when you find it” “Stop. Stop. Stop!” “Let me take care of that for you” “Get away from our mailbox!” “Would you do me a favor and take this?” “He'd take better care of his house” “Please let me in”

The Imperative Sentence (25: 04- 34: 46) Minutes of the Movie “Up”. The discussion there were “Oh, alright, you can come” “Kid, would you stop” “Knock it off” “Hey, look! Buildings” “You should try this, Mr. Fredricksen” “Look, there's a bus that could take me home two blocks away! “You have get down and

find a bus stop! “You have to go back to your mother!” “Wait, wait. Wait!” “Russell, hang on!” “Walk back. Walk back!” “Russell, hang on!” “We could float right over there! Climb up. Climb up!” “Okey, Climb up!” “Now, when you get up there, go ahead and hoist me up! Got it!” “We could walk your house to the falls.!”

The Imperative Sentence (35: 04- 40: 53) Minutes of the Movie “Up”. The Discussion there were “Let's play a game” “I don't wanna walk anymore. Can we stop please?” “Russell, if you don't hurry up, the tigers will eat you” “Okay! Here! Hold my stuff” “You should always to try this” “Here, snipe. Come on out, snipe” “Here, snipe. Come on out, snipe” “Go on! Get out of here! Go on!” “Careful, Russell!” “No, stop! That tickles!” “No, stop! That tickles!” “Go on! Beat it!” “Can we keep him? Please?” “Get down! You're not allowed up there!” “Can we keep him? Please?” “Can we keep him? Please?” “Look at that one! That one looks like a dog.”

Based on the data analysis above, this research applied by the theory of Dwi Noverini Djenar's book. Additionally, another related finding about imperative sentence have done by another researcher namely: (1) Septian Dwi Hardika “An Analysis of Imperative Sentences of Iron Man 3 Movie And Their Subtitling” From the data and the analysis found by the researcher about imperative sentence on Iron Man 3 movie, the positive imperative sentence is common imperative sentence that occur in the subtitling. It can be seen from 195 data, there are 165

data or 84.62% belong to positive imperative sentence.¹ (2) Dyah Hafni Wulandari “A Subtitling Analysis of Imperative Sentence in Transformers: Revenge of The Fallen Movie” she found There are two types of imperative sentences found in subtitling of Transformers: Revenge of the Fallen movie. From the data and the analysis found by the researcher the positive imperative 12 sentence is common imperative sentence that occur in the subtitling. It can be seen from 242 data, there are 212 data or 87. 60% belong to positive imperative sentence.² (3) Juwita Magdalena Sitanggang, “A Constarastive Analysis of Imperative Sentence In English and Batak Language” she found the types of imperative sentence are positive and negative form, and these types are usually subject less, because the direct object has already understood by the addressee. The function of imperative in English and Batak language there are six: command, request, invitation, suggestion, advice and prohibition While Batak Toba presence a particle *ma/ jolo/ da/ ate* is used to emphasis the meaning of imperative sentence.³ Based on the explanation above, imperative sentence is used to tell/ command/ order/ instruct someone to do thing in real life conversation or reading literature, the speaker used imperative sentence as the way to order the addressee based on the speaker authority by using the function of imperative sentence.

¹Septian Dwi Hardika “An Analysis of Imperative Sentences of Iron Man 3 Movie and Their Subtitling” *Publish Thesis*, Universitas Muhammadiyah Surakarta: 2014

²Dyah Hafni Wulandari “A Subtitling Analysis of Imperative Sentence in Transformers Revenge of the Fallen Movie” *Publish Thesis*, Universitas Muhammadiyah Surakarta, 2012

³Juwita Magdalena Sitanggang, “A Constarastive Analysis of Imperative Sentence In English and Batak Language” *Puplish Thesis*, University of North Sumatra: 2009

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. The Conclusions

Referring to the findings that presented on the previous chapter, the conclusions can be drawn as follows:

1. The findings of the research there were the descriptions of imperative sentences used in a movie entitled “Up”, the researcher found there were 68 imperative sentences used in *36 minutes (04:51- 40:53)* of movie “Up”
2. Command imperative sentence is the dominant either five function of imperative sentences in a movie “Up”. It might see from the percentages; command imperative sentence were 35 (51.47%), requesting imperative sentence were 8 (11.76%), Inviting imperative sentence were 4 (5.88%), offering imperative sentence were 11 (16.17%), advising imperative sentence were 9 (13.23%). So, based on the percentages automatically command imperative sentence is the highest point about 35 or 51.47%.
3. The reasons of the using imperative sentence certainly most of the conversation in the story which produced by the characters, the characters almost used command ways to instruct or order something. So, that is the reason why Command imperative sentence is dominantly used in a movie “Up”.

B. The Suggestions

In order to accomplish this research, the researcher gave some suggestion, as followed:

1. The English students should know the function of imperative sentences. They can improve or open their mind that imperative sentence can growth their English. The English students must know more about imperative sentences it is used in literary book or in real conversation in order to make their knowledge about English getting better.
2. The researcher hoped that future researchers should have more complete research about imperative sentences and they can develop this research by including all related aspects of imperative sentences. Then transform the result into number of frequency in order to realize which is dominantly used.
3. The English students must understand about the reason of imperative used either in literature or real life conversation.

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Senior High School : MAN Siabu (2014)
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Studies Padangsidempuan (2018)

APPENDIX 1

76

00:04:35,570 --> 00:04:39,239
I saw where your balloon went.
Come on. Let's go get it.

77

00:04:40,700 --> 00:04:42,200
My name's Ellie.

78

00:04:45,621 --> 00:04:46,872
There it is.

79

00:04:50,168 --> 00:04:51,209
(GULPS)

80

00:04:51,294 --> 00:04:52,961
Well, go ahead.

81

00:04:57,967 --> 00:04:59,384
Go on.

82

00:05:02,972 --> 00:05:04,056
(CARL SCREAMING)

83

00:05:04,140 --> 00:05:05,265
(THUDDING)

84

00:05:05,349 --> 00:05:07,809
(SIREN WAILING)

85

00:05:18,613 --> 00:05:19,738
(SHOUTS)

86

00:05:19,822 --> 00:05:20,864
Ow.

87

00:05:21,282 --> 00:05:22,282
Hey, kid!

88
00:05:22,366 --> 00:05:23,366
(SCREAMS)

89
00:05:23,868 --> 00:05:25,619
Thought you might need
a little cheering up.

90
00:05:25,703 --> 00:05:27,537
I got something to show you.

91
00:05:29,791 --> 00:05:32,250
ELLIE: I am about to let you
see something

92
00:05:32,335 --> 00:05:35,086
I have never shown
to another human being.

93
00:05:35,546 --> 00:05:37,547
Ever! In my life!

94
00:05:38,549 --> 00:05:41,843
You'll have to swear
you will not tell anyone.

95
00:05:43,095 --> 00:05:45,222
Cross your heart. Do it!

96
00:05:47,934 --> 00:05:50,143
ELLIE: My Adventure Book.

97
00:05:52,271 --> 00:05:53,438
You know him.

98
00:05:53,523 --> 00:05:54,564
(GASPS)

99
00:05:54,649 --> 00:05:57,192

Charles Muntz, explorer.

100

00:05:57,276 --> 00:06:00,320

When I get big,
I'm going where he's going,

101

00:06:01,197 --> 00:06:05,992

South America.

It's like America, but south.

102

00:06:06,869 --> 00:06:08,662

Wanna know where I'm gonna live?

103

00:06:09,247 --> 00:06:13,625

"Paradise Falls, a land lost in time."

104

00:06:14,836 --> 00:06:18,004

I ripped this right out of a library book.

105

00:06:18,089 --> 00:06:19,130

(GASPS)

106

00:06:19,215 --> 00:06:22,759

I'm gonna move my clubhouse there
and park it right next to the falls.

107

00:06:23,302 --> 00:06:25,470

Who knows what lives up there.

108

00:06:26,097 --> 00:06:27,681

And once I get there?

109

00:06:27,765 --> 00:06:31,726

Well, I'm saving these pages for

all the adventures I'm gonna have.

110

00:06:32,895 --> 00:06:37,691

Only I just don't know
how I'm gonna get to Paradise Falls.

111

00:06:44,699 --> 00:06:47,492

That's it!
You can take us there in a blimp!

112

00:06:48,077 --> 00:06:50,537

Swear you'll take us! Cross your heart!

113

00:06:50,997 --> 00:06:55,667

Cross it! Cross your heart!
Good, you promised. No backing out.

114

00:06:56,669 --> 00:06:59,212

Well, see you tomorrow, kid. Bye!

115

00:07:00,756 --> 00:07:03,300

Adventure is out there!

116

00:07:05,011 --> 00:07:07,137

You know, you don't talk very much.

117

00:07:08,055 --> 00:07:09,347

I like you!

118

00:07:11,976 --> 00:07:13,184

Wow.

119

00:07:15,354 --> 00:07:16,980

(WEDDING MARCH PLAYING)

120

00:07:19,317 --> 00:07:21,359

(GUESTS CHEERING)

121

00:07:51,515 --> 00:10:58,743

(INAUDIBLE)

122
00:11:37,533 --> 00:11:40,410
(ALARM BUZZING)

123
00:11:49,169 --> 00:11:50,211
(GROANS)

124
00:11:56,677 --> 00:11:58,052
(GRUNTING)

125
00:11:59,054 --> 00:12:00,096
(JOINTS CRACKING)

126
00:12:00,431 --> 00:12:01,514
Hah!

127
00:12:02,349 --> 00:12:03,433
(GRUNTS)

128
00:12:03,517 --> 00:12:04,559
(SIGHS IN RELIEF)

129
00:12:09,607 --> 00:12:12,066
(WHIRRING)

130
00:13:06,330 --> 00:13:08,331
(LOCKS CLICKING)

131
00:13:11,752 --> 00:13:13,127
(GRUNTS IN FRUSTRATION)

132
00:13:29,144 --> 00:13:31,354
(CONSTRUCTION WORKERS
SHOUTING)

133
00:13:33,524 --> 00:13:35,191
(MACHINES CLANGING)

134
00:13:38,404 --> 00:13:40,154

MAN: Stevie, throw me a deuce!

135

00:13:42,032 --> 00:13:44,367

(SCOFFS) Quite a sight, huh, Ellie?

136

00:13:48,038 --> 00:13:50,206

Uh! Mail's here.

137

00:14:03,262 --> 00:14:07,515

(SCOFFS) Shady Oaks Retirement.

Oh, brother.

138

00:14:09,685 --> 00:14:10,727

Hmm...

139

00:14:16,734 --> 00:14:19,944

Hey! Morning, Mr. Fredricksen.

Need any help there?

140

00:14:20,404 --> 00:14:21,904

No. Yes!

141

00:14:22,281 --> 00:14:26,159

Tell your boss over there
that you boys are ruining our house.

142

00:14:26,243 --> 00:14:27,744

Well, just to let you know,

143

00:14:27,870 --> 00:14:30,413

my boss will be happy to take
this old place off your hands,

144

00:14:30,539 --> 00:14:32,915

and for double his last offer!

145

00:14:33,125 --> 00:14:34,208

What do you say to that?

146

00:14:37,087 --> 00:14:38,796

Uh, I take that as a "no," then?

147

00:14:38,922 --> 00:14:42,258

I believe I made my position
to your boss quite clear.

148

00:14:42,468 --> 00:14:44,886

You poured prune juice in his gas tank.

149

00:14:44,970 --> 00:14:48,139

Yeah, that was good.

Here, let me talk to him.

150

00:14:48,640 --> 00:14:49,724

(BULLHORN BEEPS)

151

00:14:51,226 --> 00:14:55,813

You in the suit.

Yes, you. Take a bath, hippie!

152

00:14:56,732 --> 00:14:58,316

I am not with him!

153

00:14:58,650 --> 00:15:01,986

This is serious!

He's out to get your house.

154

00:15:02,488 --> 00:15:05,072

CARL: Tell your boss
he can have our house.

155

00:15:05,491 --> 00:15:07,617

- Really?

- When I'm dead!

156

00:15:09,578 --> 00:15:11,454

I'll take that as a maybe.

157

00:15:12,164 --> 00:15:13,790

ANNOUNCER ON TV> Order now,
you get the camera,

158

00:15:13,916 --> 00:15:17,084

you get the printer, 4x optical zoom,

159

00:15:17,169 --> 00:15:19,670

Schneider lens, photo printer, SD card.

160

00:15:19,797 --> 00:15:20,797

(KNOCKING ON DOOR)

161

00:15:24,676 --> 00:15:27,595

"Good afternoon. My name is Russell.

162

00:15:27,930 --> 00:15:32,975

"And I am a Wilderness Explorer
in Tribe 54, Sweat Lodge 12.

163

00:15:33,352 --> 00:15:36,103

"Are you in need
of any assistance today, sir?"

164

00:15:36,188 --> 00:15:37,230

No.

165

00:15:37,314 --> 00:15:40,483

- I could help you cross the street.

- No.

166

00:15:40,692 --> 00:15:44,529
- I could help you cross your yard.
- No.

167
00:15:44,655 --> 00:15:48,282
- I could help you cross your porch.
- No.

168
00:15:48,659 --> 00:15:50,701
Well, I gotta help you cross something.

169
00:15:50,828 --> 00:15:52,829
No. I'm doing fine.

170
00:15:59,670 --> 00:16:01,629
"Good afternoon. My name is Russell."

171
00:16:01,713 --> 00:16:02,755
(CARL STAMMERING)

172
00:16:02,840 --> 00:16:03,840
- Kid... Kid.
- "And I am a Wilderness Explorer

173
00:16:05,008 --> 00:16:08,511
- "in Tribe 54, Sweat Lodge 12."
- I... Slow down. Kid!

174
00:16:09,137 --> 00:16:10,847
- "Are you in need of any assistance..."
- Thank you,

175
00:16:10,973 --> 00:16:12,473
- but I don't need any help!
- "...today, sir?"

176
00:16:14,309 --> 00:16:15,351

RUSSELL: Ow.

177

00:16:19,690 --> 00:16:21,023

Proceed.

178

00:16:21,733 --> 00:16:24,402

- "Good afternoon..."

- But skip to the end!

179

00:16:25,737 --> 00:16:29,323

See these? These are
my Wilderness Explorer badges.

180

00:16:29,825 --> 00:16:34,537

You may notice one is missing.
It's my Assisting the Elderly badge.

181

00:16:34,913 --> 00:16:39,333

If I get it, I will become
a Senior Wilderness Explorer.

182

00:16:39,751 --> 00:16:42,044

"The wilderness must be explored!"

183

00:16:42,170 --> 00:16:44,213

Caw, caw! Raar!

184

00:16:44,339 --> 00:16:45,339

(HEARING AID SCREECHES)

185

00:16:45,424 --> 00:16:48,092

It's gonna be great!
There's a big ceremony,

186

00:16:48,218 --> 00:16:51,679

and all the dads come,
and they pin on our badges.

187

00:16:51,763 --> 00:16:53,723
So, you want to assist an old person?

188
00:16:53,849 --> 00:16:57,226
Yep! Then I'll be
a Senior Wilderness Explorer.

189
00:16:58,729 --> 00:17:01,564
- You ever heard of a snipe?
- Snipe?

190
00:17:01,899 --> 00:17:03,649
Bird. Beady eyes.

191
00:17:03,734 --> 00:17:07,737
Every night it sneaks in my yard
and gobbles my poor azaleas.

192
00:17:08,238 --> 00:17:13,534
I'm elderly and infirm. I can't catch it.
If only someone could help me.

193
00:17:13,619 --> 00:17:17,038
- Me, me! I'll do it!
- I don't know. It's awfully crafty.

194
00:17:17,372 --> 00:17:20,082
You'd have to clap your hands
three times to lure it in.

195
00:17:20,208 --> 00:17:21,959
I'll find him, Mr. Fredricksen!

196
00:17:22,085 --> 00:17:24,420
I think its burrow is two blocks down.
If you go past...

197
00:17:24,546 --> 00:17:27,590
Two blocks down. Got it! Snipe.

198
00:17:28,550 --> 00:17:30,509
Here, snipey, snipey.

199
00:17:30,594 --> 00:17:32,261
Bring it back here when you find it.

200
00:17:32,387 --> 00:17:33,429
RUSSELL: Snipe!

201
00:17:33,555 --> 00:17:34,639
STEVE: Okay, Keep it carefully!

202
00:17:36,141 --> 00:17:39,769
And stop. Stop. Stop!

203
00:17:41,104 --> 00:17:44,482
Why... Hey! Hey, you!

204
00:17:44,608 --> 00:17:46,067
What do you...
What do you think you're doing?

205
00:17:46,151 --> 00:17:48,611
- I am so sorry, sir.
- Don't touch that!

206
00:17:48,737 --> 00:17:50,237
No, no, no.
Let me take care of that for you.

207
00:17:50,322 --> 00:17:52,406
- Get away from our mailbox!
- Hey. Sir, I...

208
00:17:52,491 --> 00:17:53,991
I don't want you to touch it!

209
00:17:54,117 --> 00:17:55,117
Ow!

210
00:17:56,286 --> 00:17:57,995
(GROANING)

211
00:17:58,163 --> 00:17:59,747
(BREATHING HEAVILY)

212
00:18:05,963 --> 00:18:07,964
MAN: Steve, you all right?

213
00:18:15,639 --> 00:18:16,681
(POLICE SIREN WAILS)

214
00:18:42,541 --> 00:18:44,166
OFFICER EDITH: Sorry,
Mr. Fredricksen.

215
00:18:44,835 --> 00:18:48,504
You don't seem like
a public menace to me. Take this.

216
00:18:49,047 --> 00:18:52,675
The guys from Shady Oaks will be by
to pick you up in the morning, okay?

217
00:19:06,815 --> 00:19:08,983
What do I do now, Ellie?

218
00:19:49,733 --> 00:19:50,733
(SIGHS)

219
00:20:38,907 --> 00:20:40,407
Morning, gentlemen.

220

00:20:40,492 --> 00:20:43,452

Good morning, Mr. Fredricksen.
You ready to go?

221

00:20:43,912 --> 00:20:44,912

(CHUCKLES)

222

00:20:44,996 --> 00:20:46,664

Ready as I'll ever be.

223

00:20:46,790 --> 00:20:49,083

Would you do me a favor
and take this?

224

00:20:49,167 --> 00:20:51,502

I'll meet you at the van in just a minute.

225

00:20:51,628 --> 00:20:55,923

I wanna say one last goodbye
to the old place.

226

00:20:56,424 --> 00:20:58,801

Sure. Take all the time you need, sir.

227

00:21:01,429 --> 00:21:05,391

That's typical. He's probably going to the bathroom for the 80th time.

228

00:21:05,475 --> 00:21:09,145

(SCOFFS) He'd take better
care of his house.

229

00:21:42,262 --> 00:21:43,512

(BOTH SCREAMING)

230

00:21:45,098 --> 00:21:47,016

(CAR ALARM WAILING)

231

00:21:48,185 --> 00:21:50,019

(CARL LAUGHING)

232

00:21:50,687 --> 00:21:55,441

So long, boys! I'll send you a postcard
from Paradise Falls!

233

00:22:43,740 --> 00:22:44,740

Heh!

234

00:23:24,114 --> 00:23:26,198

We're on our way, Ellie.

235

00:23:34,374 --> 00:23:36,250

(MUSICAL TWANGING)

236

00:23:37,961 --> 00:23:38,961

(GRUNTS)

237

00:23:39,963 --> 00:23:41,463

(CHUCKLES)

238

00:23:45,135 --> 00:23:46,635

(SIGHS)

239

00:24:09,826 --> 00:24:10,826

(KNOCKING ON DOOR)

240

00:24:13,079 --> 00:24:14,121

Huh?

241

00:24:19,252 --> 00:24:20,294

Hmm.

242

00:24:22,839 --> 00:24:23,922

(KNOCKING ON DOOR)

243

00:24:24,007 --> 00:24:25,299
(EXCLAIMS IN FRUSTRATION)

244
00:24:34,809 --> 00:24:35,851
(YELLS)

245
00:24:35,935 --> 00:24:39,355
Hi, Mr. Fredricksen. It's me, Russell.
246
00:24:39,439 --> 00:24:41,440
What are you doing out here, kid?

247
00:24:41,524 --> 00:24:45,277
I found the snipe
and I followed it under your porch,

248
00:24:45,362 --> 00:24:50,199
but this snipe had a long tail
and looked more like a large mouse.

249
00:24:51,368 --> 00:24:52,451
(GASPS)

250
00:24:55,997 --> 00:24:57,706
Please let me in.

251
00:24:58,208 --> 00:24:59,375
No.

252
00:25:04,047 --> 00:25:06,131
Oh, alright, you can come...

253
00:25:06,216 --> 00:25:07,299
(PANTING)

254
00:25:08,885 --> 00:25:09,885

(SWALLOWS)

255

00:25:10,470 --> 00:25:12,888

(PANTING)

256

00:25:14,307 --> 00:25:15,349

Huh.

257

00:25:17,977 --> 00:25:20,562

I've never been
in a floating house before.

258

00:25:20,897 --> 00:25:21,980

(LAUGHS)

259

00:25:22,065 --> 00:25:26,193

Goggles. Look at this stuff.
Wow! You're going on a trip?

260

00:25:26,528 --> 00:25:29,988

"Paradise Falls, a land lost in time."

261

00:25:30,073 --> 00:25:31,824

You're going to South America,
Mr. Fredricksen?

262

00:25:31,908 --> 00:25:33,742

Don't touch that! You'll soil it.

263

00:25:33,868 --> 00:25:35,911

You know, most people take a plane,

264

00:25:35,995 --> 00:25:39,331

but you're smart because you will
have all your TV and clocks and stuff.

265

00:25:39,416 --> 00:25:42,334

Whoa.

Is this how you steer your house?

266

00:25:42,419 --> 00:25:43,836
Does it really work?

267
00:25:43,920 --> 00:25:45,003
(IMITATING AIRPLANE)

268
00:25:45,088 --> 00:25:46,338
Kid, would you stop...

269
00:25:46,423 --> 00:25:48,006
- This makes it go right.
Knock it off!

270
00:25:48,091 --> 00:25:50,592
- And that way's left.
- Knock it off!

271
00:25:50,760 --> 00:25:52,719
Hey, look! Buildings.

272
00:25:53,388 --> 00:25:56,723
That building's so close
I could almost touch it.

273
00:25:59,936 --> 00:26:02,062
RUSSELL: Wow! This is great!

274
00:26:02,439 --> 00:26:04,606
You should try this, Mr. Fredricksen.

275
00:26:04,732 --> 00:26:08,110
Look, there's a bus that could
take me home two blocks away!

276
00:26:08,194 --> 00:26:10,737

Hey! I can see your house from here.

277

00:26:11,406 --> 00:26:13,615

Don't jerk around so much, kid. Whoa!

278

00:26:13,700 --> 00:26:15,033

(RUSSELL SCREAMING)

279

00:26:15,743 --> 00:26:17,286

Well, that's not gonna work.

280

00:26:17,454 --> 00:26:20,622

I know that cloud. It's a cumulonimbus.

281

00:26:20,707 --> 00:26:21,790

Did you know that

282

00:26:22,208 --> 00:26:23,542

the cumulonimbus forms

283

00:26:24,127 --> 00:26:25,127

when warm air rises over cool air?

284

00:26:25,253 --> 00:26:28,547

Stayed up all night

blowing up balloons... for what?

285

00:26:28,631 --> 00:26:29,715

...and that's how we get lightning.

286

00:26:29,799 --> 00:26:31,216

- That's nice, kid.

- Mr. Fredricksen?

287

00:26:31,301 --> 00:26:32,384

(HEARING AID SQUEAKS)

288

00:26:32,469 --> 00:26:34,470

(MUTED) There's a storm coming.
It's starting to get scary.

289
00:26:34,596 --> 00:26:38,223
We're gonna get blown to bits!
We're in big trouble...

290
00:26:38,308 --> 00:26:39,558
(THUNDER RUMBLES)

291
00:26:39,642 --> 00:26:42,144
- What are you doing over there?
- Look.

292
00:26:45,273 --> 00:26:47,232
(WIND HOWLING)

293
00:26:53,781 --> 00:26:55,949
See? Cumulonimbus.

294
00:27:11,925 --> 00:27:13,008
(YELLS)

295
00:27:15,345 --> 00:27:17,971
(YELLING)

296
00:27:31,653 --> 00:27:33,028
My pack!

297
00:27:37,867 --> 00:27:39,201
Got ya!

298
00:27:40,203 --> 00:27:42,329
(YELLING)

299
00:27:49,295 --> 00:27:50,379
(GASPS)

300
00:28:13,861 --> 00:28:14,903
(GROANING)

301
00:28:15,488 --> 00:28:16,488
(EXHALES IN RELIEF)

302
00:28:16,573 --> 00:28:18,198
I thought you were dead.

303
00:28:21,202 --> 00:28:22,327
What happened?

304
00:28:22,412 --> 00:28:25,831
I steered us. I did. I steered the house.

305
00:28:25,915 --> 00:28:26,999
Steered us?

306
00:28:27,083 --> 00:28:29,835
After you tied your stuff down,
you took a nap.

307
00:28:29,919 --> 00:28:32,004
So I went ahead
and steered us down here.

308
00:28:32,505 --> 00:28:33,797
Yeah. Sure.

309
00:28:38,428 --> 00:28:39,511
(GROANS)

310
00:28:47,061 --> 00:28:48,770
Can't tell where we are.

311
00:28:48,896 --> 00:28:50,856
Oh, we're in South America, all right.

312

00:28:50,940 --> 00:28:54,610
It was a cinch
with my Wilderness Explorer GPS.

313
00:28:54,902 --> 00:28:57,362
- GP... What?
- My dad gave it to me.

314
00:28:57,447 --> 00:28:59,781
It shows exactly where we are
on the planet.

315
00:28:59,866 --> 00:29:01,533
(IMITATING GPS BEEPING)

316
00:29:01,618 --> 00:29:04,620
With this baby, we'll never be lost!

317
00:29:09,250 --> 00:29:10,292
Oops.

318
00:29:10,376 --> 00:29:11,460
(CARL GROANS)

319
00:29:11,919 --> 00:29:14,212
Well, get down and find a bus stop!

320
00:29:14,297 --> 00:29:17,382
You just tell the man you want to go back to your mother!

321
00:29:17,467 --> 00:29:21,136
Sure, but I don't think
they have buses in Paradise Falls.

322
00:29:24,223 --> 00:29:26,642
There. That ought to do it.
323

00:29:26,726 --> 00:29:28,560
Here, I'll give you
some change for bus fare.

324
00:29:28,645 --> 00:29:31,146
RUSSELL: No, I'll just use
my city bus pass.

325
00:29:31,981 --> 00:29:34,900
RUSSELL: Whoa. That's gonna be
like a billion transfers

326
00:29:34,984 --> 00:29:36,652
to get back to my house.

327
00:29:43,159 --> 00:29:46,078
Mr. Fredricksen, how much longer?

328
00:29:46,162 --> 00:29:49,998
Well, we're up pretty high.
Could take hours to get down.

329
00:29:50,124 --> 00:29:51,166
(CARL EXCLAIMS)

330
00:29:51,959 --> 00:29:54,419
That thing was... building or something.

331
00:29:54,504 --> 00:29:55,587
(CARL EXCLAIMS)

332
00:29:55,963 --> 00:29:57,923
What was that, Mr. Fredricksen?

333
00:29:58,007 --> 00:30:00,342
We can't be close to the ground yet.

334

00:30:00,468 --> 00:30:01,510
(GASPS)

335
00:30:09,477 --> 00:30:12,187
Wait! Wait, no, don't! Don't, don't!

336
00:30:13,022 --> 00:30:14,981
Wait, wait. Wait!

337
00:30:16,693 --> 00:30:17,943
(CARL EXCLAIMING)

338
00:30:20,488 --> 00:30:23,156
- Russell, hang on! Hey!
- RUSSELL: Whoa! Whoa!

339
00:30:23,366 --> 00:30:25,534
(RUSSELL EXCLAIMING)

340
00:30:30,665 --> 00:30:33,166
Aaaagggghhhh!

341
00:30:33,376 --> 00:30:34,876
- CARL: Walk back. Walk back.
- Okay.

342
00:30:34,961 --> 00:30:36,795
CARL: Oh..

343
00:30:36,879 --> 00:30:37,963
(RUSSELL GRUNTING)

344
00:30:40,383 --> 00:30:42,342
(PANTING)

345
00:30:49,350 --> 00:30:52,227
Where... Where are we?

346

00:30:52,562 --> 00:30:57,065

This doesn't look like the city
or the jungle, Mr. Fredricksen.

347

00:30:57,150 --> 00:30:59,192

(WIND HOWLING)

348

00:30:59,527 --> 00:31:01,903

Don't worry, Ellie. I'll get it.

349

00:31:27,180 --> 00:31:28,722

There it is.

350

00:31:56,751 --> 00:31:59,294

Ellie, it's so beautiful.

351

00:32:01,589 --> 00:32:03,215

We made it.

352

00:32:03,299 --> 00:32:08,053

We made it! Russell! We could float
right over there! Climb up. Climb up!

353

00:32:08,137 --> 00:32:09,554

You mean, assist you?

354

00:32:09,639 --> 00:32:11,890

- Yeah, yeah. Whatever.

- Okay. Climb up!

355

00:32:11,974 --> 00:32:13,433

(CARL MUTTERING)

356

00:32:13,976 --> 00:32:15,644

(RUSSELL GRUNTING)

357

00:32:17,772 --> 00:32:19,648

CARL: Watch it!

RUSSELL: Sorry.

358

00:32:24,153 --> 00:32:25,487
(RUSSELL GRUNTING)

359

00:32:26,948 --> 00:32:31,117
Now, when you get up there,
go ahead and hoist me up! Got it!

360

00:32:32,119 --> 00:32:33,453
Got it?

361

00:32:33,788 --> 00:32:35,247
(RUSSELL GRUNTING)

362

00:32:37,458 --> 00:32:39,251
You on the porch yet?

363

00:32:39,669 --> 00:32:40,961
(GRUNTING)

364

00:32:44,340 --> 00:32:45,924
(PANTING)

365

00:32:46,008 --> 00:32:47,676
What? That's it?

366

00:32:48,135 --> 00:32:53,348
I came all this way just to get stuck
at the wrong end of this rock pile?

367

00:32:55,017 --> 00:32:56,101
Great.

368

00:32:56,185 --> 00:32:58,812
(GRUNTING ANGRILY)

369

00:33:00,022 --> 00:33:04,860
Hey, if I could assist you over there,
would you sign off on my badge?

370
00:33:05,862 --> 00:33:10,115
- What are you talking about?
- We could walk your house to the falls.

371
00:33:10,199 --> 00:33:13,785
- Walk it?
- Yeah! After all, we weigh it down.

372
00:33:13,870 --> 00:33:17,205
We could walk it right over there.
Like a parade balloon.

373
00:33:21,377 --> 00:33:24,796
CARL: Now, we're gonna walk
to the falls quickly and quietly

374
00:33:24,881 --> 00:33:27,507
- with no rap music or flash dancing.
- RUSSELL: Uh-huh.

375
00:33:27,800 --> 00:33:32,387
We have three days, at best, before
the helium leaks out of those balloons.

376
00:33:32,513 --> 00:33:34,973
And if we're not at the falls
when that happens...

377
00:33:35,057 --> 00:33:37,392
- Sand.
...we're not getting to the falls.

378
00:33:37,476 --> 00:33:39,352
I found sand!

379

00:33:40,229 --> 00:33:43,899
Don't you worry, Ellie.
We'll get our house over there.

380
00:33:48,404 --> 00:33:50,906
RUSSELL: This is fun already, isn't it?

381
00:33:51,240 --> 00:33:54,868
By the time we get there,
you're gonna feel so assisted.

382
00:33:54,994 --> 00:33:58,580
Oh, Mr. Fredricksen,
if we happen to get separated,

383
00:33:58,706 --> 00:34:00,832
use the Wilderness Explorer call.

384
00:34:00,917 --> 00:34:02,918
Caw, caw! Raar!

385
00:34:03,044 --> 00:34:04,085
(HEARING AID SCREECHES)

386
00:34:04,170 --> 00:34:06,838
RUSSELL: Wait. Why are we going
to Paradise Falls again?

387
00:34:06,923 --> 00:34:09,007
CARL: Hey, let's play a game.

388
00:34:09,091 --> 00:34:12,344
It's called
"see who can be quiet the longest."

389
00:34:12,428 --> 00:34:15,263
RUSSELL: Cool!
My mom loves that game!

390
00:34:46,754 --> 00:34:52,801
(GROWLING)

391
00:35:04,605 --> 00:35:06,481
(HIGH-PITCHED SCREECHING)

392
00:35:06,607 --> 00:35:08,483
(DOGS WHIMPERING)

393
00:35:15,908 --> 00:35:17,575
(GROANING)

394
00:35:17,660 --> 00:35:19,119
Darn thing!

395
00:35:19,328 --> 00:35:20,912
(RUSSELL MOANING)

396
00:35:20,997 --> 00:35:22,831
Come on, Russell.
Would you hurry it up?

397
00:35:22,915 --> 00:35:27,168
I'm tired. And my knee hurts.

398
00:35:27,420 --> 00:35:28,795
Which knee?

399
00:35:29,422 --> 00:35:33,842
My elbow hurts,
and I have to go to the bathroom.

400
00:35:33,968 --> 00:35:36,678
I asked you about that five minutes ago.

401
00:35:36,804 --> 00:35:39,973
Well, I didn't have to go then!

402
00:35:40,683 --> 00:35:46,438

(MUFFLED) I don't wanna walk anymore. Can we stop please?

403
00:35:46,522 --> 00:35:49,607
Russell, if you don't hurry up, the tigers will eat you.

404
00:35:49,692 --> 00:35:54,154
There are no tigers in South America. Zoology.

405
00:35:54,280 --> 00:35:55,321
(GROANS)

406
00:35:55,698 --> 00:35:59,451
Oh, for the love of Pete! Go on into the bushes and do your business.

407
00:35:59,535 --> 00:36:01,703
Okay! Here! Hold my stuff.

408
00:36:03,956 --> 00:36:06,332
You should try this.

409
00:36:10,171 --> 00:36:11,546
RUSSELL: Mr. Fredricksen,

410
00:36:11,630 --> 00:36:14,632
am I supposed to dig the hole before or after?

411
00:36:14,717 --> 00:36:15,800
(EXCLAIMS IN DISGUST)

412
00:36:15,885 --> 00:36:17,302
None of my concern!

413
00:36:18,679 --> 00:36:20,889
RUSSELL: Oh. It's before!

414
00:36:20,973 --> 00:36:22,557
Bah!

La la la la la!

415
00:36:24,560 --> 00:36:25,560
(SIGHS IN RELIEF)

416
00:36:25,978 --> 00:36:27,020
Huh?

417
00:36:28,647 --> 00:36:30,315
Tracks?

418
00:36:31,484 --> 00:36:32,650
Snipe.

419
00:36:34,403 --> 00:36:38,198
Here, snipe. Come on out, snipe.

420
00:36:39,366 --> 00:36:40,992
Snipe.

421
00:36:42,078 --> 00:36:43,161
Huh?

422
00:36:48,250 --> 00:36:49,334
(RUSTLING)

423
00:36:49,418 --> 00:36:56,508
(GASPS)

424
00:36:59,845 --> 00:37:03,515
Ha! Gotcha! Don't be afraid, little snipe.

425
00:37:03,599 --> 00:37:08,269
I am a Wilderness Explorer,
so I'm a friend to all of nature.

426
00:37:08,854 --> 00:37:10,563
Want some more?

427

00:37:11,440 --> 00:37:12,524
(RUSSELL GASPS)

428

00:37:13,025 --> 00:37:17,237
Hi, boy. Don't eat it all. Come on out.

429

00:37:19,115 --> 00:37:23,785
Come on. Come on.
Don't be afraid, little snipe.

430

00:37:24,537 --> 00:37:28,540
Nice snipe. Good little snipe. Nice...

431

00:37:29,542 --> 00:37:31,543
Giant snipe.

432

00:37:33,129 --> 00:37:34,712
(FOOTSTEPS THUDDING)

433

00:37:36,090 --> 00:37:39,467
- I found the snipe!
- Oh! Did you?

434

00:37:39,552 --> 00:37:42,095
- Are they tall?
- Oh, yes, they're very tall.

435

00:37:42,596 --> 00:37:45,223
- Do they have a lot of colors?
- They do, indeed!

436

00:37:45,724 --> 00:37:49,060
- Do they like chocolate?
- Oh, yes... chocolate?

437

00:37:50,813 --> 00:37:51,896
(SQUAWKS)

438

00:37:51,981 --> 00:37:54,649
- Gah! What is that thing?

- It's a snipe!

439

00:37:54,733 --> 00:37:56,734

There's no such thing as a snipe!

440

00:37:56,819 --> 00:37:59,571

- But you said snipes eat your... Whoa!

- Hey!

441

00:37:59,655 --> 00:38:00,738

(RUSSELL LAUGHING)

442

00:38:00,823 --> 00:38:01,906

(BIRD COOING)

443

00:38:01,991 --> 00:38:03,658

Go on! Get out of here! Go on!

444

00:38:03,784 --> 00:38:04,826

(HISSES)

445

00:38:05,286 --> 00:38:06,327

(RUSSELL LAUGHS)

446

00:38:07,746 --> 00:38:10,290

RUSSELL: Whoa!

447

00:38:11,167 --> 00:38:12,584

Whoa!

448

00:38:14,628 --> 00:38:15,670

Careful, Russell!

449

00:38:15,796 --> 00:38:19,674

(GIGGLING) Hey, look, Mr. Fredricksen.

It likes me. Whoa!

450

00:38:20,176 --> 00:38:23,011

- Russell!

- No, stop! That tickles.

451

00:38:23,846 --> 00:38:26,264

CARL: Get out of here! Go on! Get!

452

00:38:27,016 --> 00:38:28,099

(HISSES)

453

00:38:28,184 --> 00:38:29,267

(EXCLAIMS)

454

00:38:30,477 --> 00:38:31,519

(HISSES)

455

00:38:31,645 --> 00:38:32,687

(EXCLAIMS)

456

00:38:33,272 --> 00:38:38,443

Uh-oh. No, no, no! Kevin!

It's okay. Mr. Fredricksen is nice.

457

00:38:38,861 --> 00:38:41,696

- Kevin?

- Yeah. That's his name I just gave him.

458

00:38:43,282 --> 00:38:47,035

Beat it! Vamoose! Scram!

Hey! That's mine!

459

00:38:47,161 --> 00:38:48,703

(GAGGING)

460

00:38:48,829 --> 00:38:49,871

(RETCHES)

461

00:38:50,706 --> 00:38:51,789
(GROANS)

462
00:38:52,041 --> 00:38:53,541
Shoo! Shoo! Get out of here!

463
00:38:53,626 --> 00:38:54,626
(SQUAWKS MOCKINGLY)

464
00:38:54,710 --> 00:38:56,294
Go on! Beat it!

465
00:38:56,378 --> 00:38:57,462
(EXCLAIMS IN DISGUST)

466
00:38:57,546 --> 00:38:58,630
(SQUAWKS MOCKINGLY)

467
00:39:01,342 --> 00:39:02,884
RUSSELL: Can we keep him? Please?

468
00:39:02,968 --> 00:39:06,888
I'll get the food for him. I'll walk him.
I'll change his newspapers.

469
00:39:06,972 --> 00:39:08,056
CARL: No.

470
00:39:09,391 --> 00:39:13,394
"An Explorer is a friend to all,
be it plants or fish or tiny mole."

471
00:39:13,729 --> 00:39:16,231
- That doesn't even rhyme.
- Yeah, it does.

472

00:39:17,066 --> 00:39:19,234

- Hey, look. Kevin.

- What?

473

00:39:20,527 --> 00:39:23,404

Get down! You're not allowed up there!

474

00:39:23,697 --> 00:39:24,739

(BALLOON BURSTS)

475

00:39:24,865 --> 00:39:25,907

(SPITS)

476

00:39:25,991 --> 00:39:28,243

You come down here right now!

477

00:39:31,330 --> 00:39:32,413

Sheesh!

478

00:39:32,539 --> 00:39:34,582

Can you believe this, Ellie?

479

00:39:34,708 --> 00:39:35,750

Ellie?

480

00:39:36,752 --> 00:39:39,504

Hey, Ellie! Could I keep the bird?

481

00:39:40,589 --> 00:39:42,423

RUSSELL: Uh-huh. Uh-huh.

482

00:39:43,175 --> 00:39:44,842

She said for you to let me.

483

00:39:44,927 --> 00:39:46,761
But I told him no. I told you no!

484
00:39:47,096 --> 00:39:48,263
N-O.

485
00:40:00,776 --> 00:40:02,443
I see you back there.

486
00:40:04,446 --> 00:40:08,283
Go on! Get out of here! Shoo!
Go annoy someone else for a while.

487
00:40:08,367 --> 00:40:09,951
DUG: Hey, are you okay over there?

488
00:40:10,035 --> 00:40:11,077
(KEVIN SQUAWKING)

489
00:40:13,956 --> 00:40:16,207
Uh... Hello?

490
00:40:20,546 --> 00:40:21,587
CARL: Oh!

491
00:40:21,797 --> 00:40:24,382
Hello, sir! Thank goodness.

492
00:40:24,466 --> 00:40:26,884
It's nice to know
someone else is up here.

493
00:40:26,969 --> 00:40:28,761
DUG: I can smell you.

494
00:40:29,430 --> 00:40:32,473
What? You can smell us?

495
00:40:34,226 --> 00:40:35,935
DUG: I can smell you.

496
00:40:43,235 --> 00:40:44,319
Hey.

497
00:40:44,403 --> 00:40:46,821
(SNICKERS) You were talking to a rock.

498
00:40:48,324 --> 00:40:49,991
Hey, that one looks like a turtle.

499
00:40:50,075 --> 00:40:53,077
Look at that one!
That one looks like a dog.

500
00:40:53,329 --> 00:40:54,412
(EXCLAIMS)

APPENDIX 2

YOUNG ELLIE

I saw where your balloon went

Come on let's go get it !⁽¹⁾

Carl watches her stride out of the room. She pops back in.

YOUNG ELLIE

My name is Ellie.

She grabs his hand.

Carl blushes as she pulls him out the room.

INT. DILAPIDATED HOUSE, UPSTAIRS

YOUNG ELLIE

There it is.

Carl and Ellie look across the attic at the balloon. Between them the floor has collapsed, save one rickety beam.

Carl Gulps.

YOUNG ELLIE

Well, go ahead.⁽²⁾

She pushes him out onto the beam.

YOUNG ELLIE

Go on.⁽³⁾

Carl steels his courage. He puts on his goggles, starts forward... and FALLS through the floor.

EXT. SMALL TOWN NEIGHBORHOOD STREET - DAY

Ambulance. SIREN blaring.

EXT. CARL'S HOUSE - NIGHT

One lone light on upstairs.

INT. CARL'S ROOM

Carl in bed, reading a book by flashlight, his arm in a CAST.

Into the room floats Carl's lost BLUE BALLOON.

Carl jumps and CALLS OUT in fright.

YOUNG CARL

(re: arm)

Ow!

A head pops up from outside the open window.

YOUNG ELLIE

Hey kid!!

Carl SCREAMS, hitting himself in the face with the cast.

YOUNG CARL

Ow!!

Ellie climbs in the window.

YOUNG ELLIE

Thought you might need a little
cheerin' up. *I got somethin' to show ya!* ⁽⁴⁾

INT. CARL'S ROOM - MOMENTS LATER

The two hunker under a blanket tent with a flashlight. Ellie whispers, as if to protect a National Secret.

YOUNG ELLIE

I am about to let you see something ⁽⁵⁾

I have never shown to another human being. Ever. In my life.

Carl's eyes widen in alarm.

YOUNG ELLIE

You'll have to swear you will not tell anyone. ⁽⁶⁾

Carl nods.

YOUNG ELLIE

Cross your heart. Do it! ⁽⁷⁾

Carl crosses. Ellie unveils...

YOUNG ELLIE

My Adventure Book!

It's a reused photo album with the words "My Adventure Book" written across it. She opens it to a photo of Charles Muntz.

YOUNG ELLIE

You know him.

Carl smiles excitedly.

YOUNG ELLIE

Charles Muntz, explorer. When I get

big, I'm going where he's going: South America.

She turns the page to a map.

YOUNG ELLIE

It's like America... but south.

Wanna know where I'm gonna live?

She turns to an engraving of a large waterfall. A small hand-drawn picture of Ellie's clubhouse is glued to the top.

YOUNG ELLIE

(reading caption)

"Paradise Falls, a land lost in time." I ripped this right out of a library book.

Carl GASPS in horror.

YOUNG ELLIE

I'm gonna move my clubhouse there,
and park it right next to the
falls. Who knows what lives up
there? And once I get there...
She flips through her book, revealing a page marked,
"STUFF I'M GOING TO DO." Past that, the pages are blank.

YOUNG ELLIE

Well, I'm saving these pages for all the adventures I'm gonna have. Only... I just don't
know how I'm gonna get to Paradise Falls.

Ellie closes the book, disappointed.

Carl has a thought. He looks at his toy dirigible.

YOUNG ELLIE

That's it, You can take us there in a blimp. *Cross your heart! do it! Swear you'll take
us. Cross your heart!* ⁽⁸⁾

Cross it! Cross your heart. Good. You promised. No backing out. ⁽⁹⁾

Carl does. Carl shakes his head "no."

YOUNG ELLIE

Well, see you tomorrow kid! Bye.

Ellie hops up and jumps out the window.

YOUNG ELLIE

"Adventure is out there!!"

She pops back in.

YOUNG ELLIE

You know, you don't talk very much. I like you.

Carl looks out the window after her in amazement. He rests his head on his balloon.

YOUNG CARL

Wow.

The balloon pops.

C

INT. CHURCH - DAY

FLASH! A photo is taken of the wedding couple: Carl and
Ellie, now 19. She jumps at him and gives him a big kiss.

Ellie's side of the church erupts like wild frontiersmen. A gun shot is fired in the air.
Carl's side, rigid puritans in black, clap politely.

EXT. DILAPIDATED HOUSE - DAY

Carl carries her past a "SOLD" sign. It's the same house where they met as kids.

EXT. CARL AND ELLIE'S HOUSE - DAY

Still in their wedding clothes: She saws as he hammers.

INT. CARL AND ELLIE'S HOUSE, LIVING ROOM - DAY

They push two chairs into place side by side in the living room.

EXT. CARL AND ELLIE'S HOUSE - DAY

Ellie finishes painting "Carl & Ellie" on their MAILBOX.
Carl leans in to admire her work but leaves a messy paint
handprint on the mailbox! Oh well; Ellie adds her handprint
as well. They smile.

EXT. CARL AND ELLIE'S HOUSE - DAY

Their house now matches Ellie's colorful CLUB HOUSE DRAWING
from her childhood Adventure Book.

EXT. RURAL HILLSIDE - DAY

They run up a hillside together.
They lie side by side on a picnic blanket. She describes the clouds. He watches as a cloud transforms into a turtle.
Carl closes his eyes and smiles. He's lucky to be with her.

EXT. ZOO - DAY

Ellie emerges from the South America House, dressed in her
Zookeeper's uniform.
Carl shows off his new BALLOON CART and uniform. Behind him the balloons lift his cart off the ground. Carl
jumps to catch it. She giggles.

INT. CARL AND ELLIE'S HOUSE, LIVING ROOM - DAY

Carl and Ellie sit side by side in their chairs, reading.
Without looking up from their books, they hold hands.

EXT. RURAL HILLSIDE - DAY

Again at their picnic spot, they watch clouds. Ellie sees an elephant with wings. Carl gives it a try and points out a
BABY. Ellie lights up, excited. She sees ALL the clouds as babies! Carl is stunned... but smiles.

INT. CARL AND ELLIE'S HOUSE, BABY ROOM - DAY

Ellie finishes painting a wall mural of a stork carrying a bundle in its beak. Carl hangs a mobile above the crib.

INT. DOCTOR'S OFFICE - AFTERNOON

Carl touches Ellie's shoulder as the doctor explains. Ellie drops her head in her hands.

EXT. CARL AND ELLIE'S HOUSE, LIVING ROOM - AFTERNOON

Carl looks out the window. Ellie sits alone under a tree, the wind in her hair.

EXT. CARL AND ELLIE'S HOUSE, YARD - AFTERNOON

Carl joins Ellie. He hands her the Adventure Book. She smiles.

INT. CARL AND ELLIE'S HOUSE, LIVING ROOM - AFTERNOON

Ellie paints a MURAL of their house atop Paradise Falls over the mantle. Carl organizes a compass, map,
binoculars, and native bird figurine beneath the painting. It's their shrine to Adventure.

INT. CARL AND ELLIE'S HOUSE, LIVING ROOM - AFTERNOON

Carl sets A JAR on a table, "PARADISE FALLS" written on it.
Ellie drops in a few coins. She looks at Carl and crosses her heart. Carl crosses his.

A SERIES OF SHOTS

The jar slowly fills as Carl and Ellie toss in spare change.

Their car blows a tire.

The two stand by the jar, reluctant. Carl BREAKS the jar. New tire.

Carl in the hospital with a broken leg.

Breaking jar.

A storm rages. A tree falls, crushing the roof.

Breaking jar.

INT. CARL AND ELLIE'S HOUSE, FRONT HALL - MORNING

Carl struggles to tie his tie. Ellie helps. They walk out the front door arm in arm.

INT. CARL AND ELLIE'S HOUSE, FRONT HALL - 3 YEARS LATER

Ellie struggles to tie Carl's tie as they rush out the door.

A SERIES OF SHOTS as Ellie straightens Carl's ties. Stylish
1950's ties. Wide 60's ties. Paisley 70's ties.

INT. CARL AND ELLIE'S HOUSE, FRONT HALL - 30 YEARS LATER

Older Carl and Ellie smile at themselves in the hall mirror.

EXT. ZOO - DAY

Carl in his 60's. They still work happily side by side at the zoo. Carl's cart lifts off the ground. He casually leans an elbow on it.

INT. CARL AND ELLIE'S HOUSE, LIVING ROOM - NIGHT

Carl and Ellie dance in the evening candlelight. The

PARADISE FALLS JAR sits off to the side, now dusty and forgotten.

INT. CARL AND ELLIE'S HOUSE, LIVING ROOM WINDOW - AFTERNOON

Carl cleans the inside of the window. Ellie cleans the outside.

INT. CARL'S HOUSE, LIVING ROOM - AFTERNOON

Carl vacuums the Adventure Shrine on the mantle. Carl smiles at a photo of Ellie as a child, wearing her flight helmet and goggles. He looks up at the mural of their house at Paradise Falls. His smile fades. Behind him, Ellie sweeps the floor. Their dream has gone unfulfilled. Carl has an idea.

EXT. TRAVEL AGENCY - DAY

Carl buys two tickets to South America.

EXT. RURAL HILLSIDE - AFTERNOON

Carl hurries excitedly up picnic hill. He hides the airline tickets in his basket. Behind him, Ellie falters and falls.

She tries to get up but falls again. Something is wrong.

He runs to her.

INT. HOSPITAL ROOM - DAY

Ellie lies in a hospital bed. She looks through her

ADVENTURE BOOK.

A BLUE BALLOON floats in to the room.

Carl stands at the door. He smiles and walks to her bedside.

Ellie pushes her Adventure Book toward him. She weakly pats his cheek and adjusts his tie.

He kisses her on the forehead.

INT. CHURCH - AFTERNOON

Carl sits alone, next to a huge bouquet of balloons.

EXT. CARL AND ELLIE'S HOUSE - DUSK

Carl walks into the house, holding a single blue balloon.

INT. CARL'S BEDROOM - MORNING - SEVERAL YEARS LATER

An ALARM CLOCK BUZZES. An aged hand shuts it off and picks up the nearby glasses.

CARL sits alone in his double bed. He rubs his face. GRUNTS.

He gets out of bed, STRETCHING, GRUNTING and CRACKING BONES.

He grabs his cane, with four tennis balls stuck to the bottom spokes.

INT. CARL'S STAIRCASE - LATER

Now dressed, Carl rides his ELDERLY ASSISTANCE CHAIR down the staircase. This takes a LONG, LONG time.

Three quarters of the way down, the chair stops. He bangs the armrest and the chair restarts.

INT. CARL'S KITCHEN - LATER

Carl eats breakfast by himself.

INT. CARL'S LIVING ROOM WINDOW - LATER

Carl cleans the window with a cloth. His lonely reflection stares back at him.

INT. CARL'S LIVING ROOM - LATER

Carl dusts the mantle and Shrine to Adventure.

INT. CARL'S HOUSE, FRONT HALL - LATER

Carl looks in the hall mirror. He puts on his hat and considers his reflection. He straightens his GRAPE SODA PIN.

EXT. CARL'S HOUSE, PORCH - CONTINUOUS

Many LOCKS are heard unlocking from inside.

The door opens, but bangs against the safety chain.

Carl GRUMBLES in frustration.

Carl opens the door, walks out onto his porch, pulls the door shut, and looks as if he's about to go somewhere.

He sits in his porch chair.

EXT. CARL'S NEIGHBORHOOD - CONTINUOUS

Carl's house is the lone surviving square on the block not under construction. Machinery and workers circle busily.

High rise buildings are being erected all around.

EXT. CARL'S HOUSE, PORCH - MORNING

Carl looks at the activity around him.

CARL

Quite a sight, huh Ellie?

(noticing mailbox) Uhp, mail's here. Carl walks to the mailbox. He touches Ellie's faded HANDPRINT and smiles. He looks through the mail. He sees a SHADY OAKS RETIREMENT VILLAGE pamphlet full of images of happy old people. Carl scoffs.

CARL

Shady Oaks Retirement.

Oh brother.

Carl notices DUST on his mailbox.

CARL

Hm.

He pulls up a LEAF BLOWER. He revs it and blasts off the dust.

TOM, the CONSTRUCTION FOREMAN, notices.

CONSTRUCTION FOREMAN TOM

Hey! `Morning, Mr. Fredricksen! *Need any help there?* ⁽¹⁰⁾

CARL

No. Yes. Tell your boss over there that you boys are ruining our house. ⁽¹¹⁾

He points across the lot to a business man in a suit talking on a cell phone - the REAL ESTATE DEVELOPER.

CONSTRUCTION FOREMAN TOM

Well just to let you know, *my boss Would be happy to take this old place off your hands, and fordouble his last offer.* ⁽¹²⁾

Whaddya say to that?

The leaf blower blasts off his hat.

CONSTRUCTION FOREMAN TOM

Uh, I take that as a no, then.

CARL

I believe I made my position to your boss quite clear.

CONSTRUCTION FOREMAN TOM

You poured prune juice in his gas tank.

CARL

Oh yeah, that was good. *Here, let me talk to him.* ⁽¹³⁾

Tom hands Carl his MEGAPHONE.

CARL

(in megaphone)

You in the suit. Yes, you. Take a bath, hippy! ⁽¹⁴⁾

Tom grabs the megaphone.

CONSTRUCTION FOREMAN TOM

(to Boss, re Carl)

I am not with him!

(to Carl): This is serious. He's out to get your house!

Carl walks to his front door.

CARL

Tell your boss he can have our house. ⁽¹⁵⁾

CONSTRUCTION FOREMAN TOM

Really?

CARL

Tell your boss he can have our house. When I'm dead! ⁽¹⁶⁾

Carl SLAMS the door.

CONSTRUCTION FOREMAN TOM

I'll take that as a maybe!

INT. CARL'S LIVING ROOM - DAY - LATER

Carl sits in his chair watching TV.

A KNOCK at the door.

EXT. CARL'S HOUSE, PORCH - DAY

The door opens.

A Wilderness Explorer stands, reading from a Wilderness Explorer Manual. He is in uniform, complete with sash, neckerchief, hat, and an enormous backpack stuffed with every piece of equipment there is. This is RUSSELL, age 8.

Russell, nose buried in his MANUAL, reads to Carl.

RUSSELL

"Good afternoon. My name is Russell. And I am a Wilderness Explorer in Tribe 54, Sweatlodge. *Are you in need of any assistance today, sir?*" ⁽¹⁷⁾

As he finishes the script, Russell smiles up at Carl.

CARL

No. ⁽¹⁸⁾

RUSSELL

I could help you cross the street. ⁽¹⁹⁾

CARL

No.

RUSSELL

I could help you cross your yard. ⁽²⁰⁾

CARL

No.

RUSSELL

I could help you cross your porch? ⁽²¹⁾

CARL

No.

RUSSELL

Well, I gotta help you cross something ⁽²²⁾

CARL

Uh, no. I'm doing fine.

Carl closes the door in Russell's face.

INT. CARL'S HOUSE, FRONT HALL - CONTINUOUS

Carl listens through the door. Is the kid gone? He opens it.

RUSSELL

"Good afternoon. My name is Russell."

CARL

Uh slow down kid! ⁽²³⁾

RUSSELL

"And I am a Wilderness Explorer in Tribe 54, Sweatlodge 12."

CARL

Kid. KID!!

Russell stops... but goes back to reading.

RUSSELL

"Are you in need of any assistance today Sir?" (24)

CARL

Thank you, but I don't need any help! (25)

Carl swings the door shut, but a small camping boot stops it.

RUSSELL

Ow.

Carl opens the door. Russell stands at attention.

CARL

(RESIGNED)

Proceed.

RUSSELL

"Good afternoon. My-"

CARL

But skip to the end! (26)

Russell points to his SASH. It is covered with badges except for one glaringly empty space.

RUSSELL

See these? These are my Wilderness

Explorer badges. You may notice

one is missing. It's my Assisting the Elderly badge. If I get it I will become a Senior Wilderness Explorer!

Russell makes the Explorer Sign: his thumbs form a "W", his fingers the "wings" of a bird, then the "claws" of a bear.

RUSSELL

The wilderness must be explored! (27)

CAW-CAW! RAAAR!"

This sets Carl's hearing aid off. Carl GRUMBLES in pain.

RUSSELL

It's gonna be great! There's a big ceremony, and all the dads come, and they pin on our badges...

CARL

So you want to assist an old person?

RUSSELL

Yep! Then I will be a Senior Wilderness Explorer!

Carl leans in close to Russell.

CARL

(CONSPIRATORIALLY)

You ever heard of a snipe?

RUSSELL

Snipe?

CARL

Bird. Beady eyes. Every night it sneaks in my yard and gobbles my poor azaleas. I'm elderly and infirm. I can't catch it. If only someone could help me...

RUSSELL

Me! Me! I'll do it!

CARL

Oh, I don't know, it's awfully crafty. *You'd have to clap your hands three times to lure it in.* ⁽²⁸⁾

RUSSELL

I'll find it, Mr. Fredricksen!

CARL

I think its burrow is two blocks down. If you go past --

RUSSELL

Two blocks down! Got it!

Russell runs down the block clapping and calling.

RUSSELL

Sniiiiipe! Here Snipey Snipey...

CARL

(calls after Russell)

Bring it back here when you find it! ⁽²⁹⁾

Carl rolls his eyes and begins to close his door.

He stops short.

A large truck is backing up, getting dangerously close to ELLIE'S MAILBOX.

CONSTRUCTION WORKER STEVE

Okay, keep her coming... and *stop. Stop! STOP!!* ⁽³⁰⁾

The truck hits Ellie's mailbox, crushing the front.

Carl is shocked. He runs to the box.

CARL

What? Hey! Hey you! What do you think you're doing?

CONSTRUCTION WORKER STEVE

I am so sorry, sir...

The worker bangs on the mailbox, trying to fix it.

CARL

Don't touch that!

CONSTRUCTION WORKER STEVE

No no, let me take care of that for you. ⁽³¹⁾

Carl grabs the mailbox, trying to wrestle it from the worker.

CARL

(STRUGGLING)

Get away from our mailbox! ⁽³²⁾

CONSTRUCTION WORKER STEVE

Hey sir, I...

CARL

I don't want you to touch it!

Carl HITS the worker with his cane. He falls to the sidewalk.

The worker rubs his head. Blood.

Carl backs up toward his door, cradling his mailbox. What has he done?

Passerbys stare.

Workers gather, as does the REAL ESTATE DEVELOPER.

Carl backs into his house.

INT. CARL'S LIVING ROOM

Carl shuts his door. He closes the curtains.

He peeks out the window. The injured worker is helped to his feet. A police car pulls up.

The Real Estate Developer looks toward Carl's house. His hand rests on Carl's fence.

INT. COURTHOUSE HALLWAY - DAY

Carl sits alone on a bench holding a Court Summons.

INT. COURTROOM - DAY

A GUARD opens the door. Carl enters. The REAL ESTATE DEVELOPER watches him enter.

EXT. CARL'S HOUSE - LATE EVENING

A Police Officer drops Carl at his front gate.

OFFICER EDITH

Sorry Mr. Fredricksen. You don't seem like a public menace to me. Take this.
She hands him a pamphlet for SHADY OAKS RETIREMENT VILLAGE.

OFFICER EDITH

The guys from Shady Oaks will be by to pick you up in the morning, okay?
The officer drives off, leaving Carl alone. Carl faces the house. He touches Ellie's dented mailbox.

CARL

What do I do now, Ellie?

INT. CARL'S HOUSE, HALLWAY - NIGHT

All is quiet but the slow ticking of the clock.

The empty hall.

The front hall mirror.

The kitchen.

INT. CARL'S HOUSE, CLOSET

Carl pulls out a suitcase. A book tips over. Ellie's
Adventure Book.

INT. CARL'S HOUSE, LIVING ROOM

Carl sits in his chair slowly paging through the book.

He turns to the page marked "STUFF I'M GOING TO DO." He closes the book and sighs.

Carl looks at the Adventure Shrine, and the PAINTING of their house by Paradise Falls.

He holds the Shady Oaks pamphlet.

Carl's brows furrow. He looks up at the shrine, and crosses his heart.

EXT. CARL'S HOUSE - NIGHT

Lights are on inside the house.

MATCH DISSOLVE

TO:

EXT. CARL'S HOUSE - MORNING

A SHADY OAKS RETIREMENT VILLAGE van pulls up.

Nurses GEORGE and A.J. walk to Carl's door and KNOCK.

Carl answers, holding a suitcase.

CARL

Morning gentlemen.

NURSE GEORGE

Good morning, Mr. Fredricksen. You ready to go?

CARL

Ready as I'll ever be. *Would you do me a favor and take this?* ⁽³³⁾

Carl hands over his suitcase.

CARL

I'll meet you at the van in just a minute. I... want to say one last goodbye to the old place.

NURSE GEORGE

Sure. Take all the time you need, sir.

Carl closes the door. Rather sharply. The nurses head back to the van.

NURSE A.J.

Typical. He's probably going to the bathroom for the eightieth time.

Empty helium tanks are strewn on the front lawn.

NURSE GEORGE

He'd take better care of his house. ⁽³⁴⁾

A SHADOW falls over the nurses. They turn to look.

A giant tarp rises behind Carl's house. It unfolds to reveal THOUSANDS OF BALLOONS.

The balloons rise up like some massive multi-colored cumulus cloud forming a thunderhead above the house.

Strings tug at the chimney. The house strains. Pipes bend, then break. Electrical wires spark and snap.

The house rips away from its foundation.

The nurses duck and YELL as the house soars over them. Carl looks out the window and LAUGHS.

CARL

So long boys! I'll send you a postcard from Paradise Falls!

INT. APARTMENT - CONTINUOUS

Balloons spill colored light into a little girl's room as the house floats past.

EXT. TOWN

The shadow of the house drifts through an intersection.

EXT. SHOP WINDOW

A family watches the house float down the street.

EXT. ABOVE THE TOWN

Carl waves at a high-rise window washer, who tentatively waves back.

The house crests the top of a building, drifting over and away from the city. Carl looks out his window. Good riddance.

INT. CARL'S HOUSE, LIVING ROOM

Carl sets a compass next to the map of South America.

EXT. CARL'S HOUSE, BEDROOM WINDOW

Sails made from stitched-together curtains emerge from the windows and billow in the wind. Carl steers using ropes attached to the weather vane.

INT. CARL'S HOUSE, LIVING ROOM

The compass needle rotates to point SOUTH.

EXT. CARL'S HOUSE

The house turns.

Carl looks out the window, satisfied. He checks the balloons.

INT. CARL'S HOUSE, LIVING ROOM

Carl kisses a photo of Ellie.

CARL

We're on our way, Ellie.

Carl kneels at the fireplace and plunks the balloon strings tied to the grate.

He CHUCKLES and settles into his chair. He closes his eyes and smiles. SHADOWS move gently across the fireplace mantle.

EXT. CARL'S HOUSE, FLOATING

The house drifts through the clouds.

INT. CARL'S HOUSE, LIVING ROOM

Carl relaxes in his chair.

KNOCK KNOCK KNOCK.

CARL

Huh?

He stares at the front door. Nothing.

CARL

Hm.

KNOCK KNOCK KNOCK.

He bolts up and approaches the door. He looks out the peep hole. Nothing but the porch and clouds. He throws it open.

EXT. CARL'S HOUSE, PORCH - DAY - CONTINUOUS

Nothing. He looks left. Nothing. He looks right. Russell.

He looks... Russell?!!

RUSSELL

Hi, Mr. Fredricksen. It's me, Russell.

CARL

What are you doing out here, kid?

Russell is plastered up against the wall, terrified and holding on for dear life.

RUSSELL

I found the snipe and I followed it under your porch, but this snipe had a long tail and looked more like a large mouse. The flag on Russell's backpack blows off and falls through the clouds.

RUSSELL

Please let me in? ⁽³⁵⁾

CARL

Carl slams the door, leaving Russell alone.

Beat. The door opens again.

CARL

Oh, alright, you can come... (36)

Russell runs into the house past Carl.

CARL

...in.

INT. CARL'S HOUSE, HALLWAY - CONTINUOUS

Russell PANTS, panicked. He looks into living room.

RUSSELL

Huh. I've never been in a floating house before.

Carl follows Russell into the living room. Russell chuckles and points at the photo of young Ellie.

RUSSELL

Goggles. Look at this stuff!

Russell finds Ellie's house drawing sitting on the pages of the open atlas.

RUSSELL

Wow, you going on a trip?

(reads from the engraving) "Paradise Falls: A Land Lost in Time." You going to South America, Mr. Fredricksen?

Carl takes the page and puts it in his pocket.

CARL

Don't touch that. You'll soil it.

RUSSELL

You know, most people take a plane, but you're smart because you'll have all your TV and clocks and stuff.

Russell runs over to the steering rig.

RUSSELL

Whoah. Is this how you steer your house? Does it really work?

CARL

Kid, would you stop with the --(37)

Russell steers and the house tilts, knocking Carl back and forth.

RUSSELL

Oh, this makes it go right, and that way's left.

CARL

Let go of the -- knock it off! ⁽³⁸⁾

Russell looks out the window in front of him.

RUSSELL

Hey look, buildings! ⁽³⁹⁾

EXT. CARL'S HOUSE, WINDOW - CONTINUOUS

Russell and Carl arrive at the window.

RUSSELL

That building's so close I could almost touch it.

That gives Carl an idea.

CUT TO:

Carl lowers Russell on a rope below the floating house.

RUSSELL

Wow! This is great!

You should try this, Mr. Fredricksen! ⁽⁴⁰⁾

(looking up)

Hey, I can see your house from here!

Look, there's a bus that could take me home two blocks away ⁽⁴¹⁾

CARL

(struggling to hold on)

Don't jerk around so much, kid!

The rope slips through Carl's hands. Russell FALLS.

CUT TO:

Carl stands beside Russell at the window. Russell's fall had been a daydream.

CARL

Well, that's not gonna work.

Carl leaves Russell at the window.

RUSSELL

I know that cloud, it's a Cumulo

Nimbus. Did you know that the Cumulo Nimbus...

INT. CARL'S HOUSE, LIVING ROOM - DAY - CONTINUOUS

GRUMBLING, Carl kneels at the fireplace to cut a few balloon strings with his housekeys.

CARL

Stayed up all night blowing up balloons, for what?

RUSSELL

...warm air goes by cool air, and the airs go by each other and that's how we get lightning.

CARL

That's nice, kid.

Carl turns off his hearing aid. Silence. He smiles.

Russell tries to get Carl's attention. A storm is brewing in the distance.

RUSSELL

(nearly silent)

Mr. Fredricksen, there's a big storm coming. It's starting to get scary. We're gonna get blown to bits! We're in big trouble, Mr. Fredricksen!

A huge lightning bolt flash lights up the room. Carl turns on his hearing aid.

CARL

What are you doing over there?

RUSSELL

Look!

EXT. CARL'S HOUSE, WINDOW - CONTINUOUS

Carl joins Russell at the window.

RUSSELL

See? Cumulo Nimbus.

INT. CARL'S HOUSE, LIVING ROOM - CONTINUOUS

The tiny house is heading for a MASSIVE STORM.

Carl STRUGGLES to steer the house away but is blown into the storm. The steering mechanism recoils and sends Carl flying.

Plates fall from the walls and furniture slides as the house is rocked in the storm.

Russell's backpack slides toward the front door.

RUSSELL

My pack!

Russell HOPS on top of the backpack.

RUSSELL

Got ya!

The pack slides toward the OPEN FRONT DOOR. Russell screams.

He's about to slide out when the house tilts and the door swings shut.

The Paradise Falls jar rolls past Carl. He chases after it.

Ellie's chair slides across the room. Carl gasps and runs to protect it.

The photo of Ellie rocks and slides off the wall. Carl lunges to catch it.

EXT. CARL'S HOUSE, FLOATING

The storm rages. The house is tossed into the storm clouds.

All goes black.

INT. CARL'S HOUSE, LIVING ROOM - MORNING

Carl is asleep.
A finger pokes Carl's face. Nothing.
The finger pokes Carl's face again. Carl WAKES UP.

RUSSELL
Whew! I thought you were dead.

CARL
Wha... what happened?
Carl STRUGGLES to rise from the pile of Ellie's things he'd
been protecting.

RUSSELL
I steered us. I did! I steered the house!
CARL
Steered us?

RUSSELL
After you tied your stuff down you took a nap, so I went ahead and steered us down
here.
EXT. CARL'S HOUSE, WINDOW
Carl opens the window and looks out.

CARL
Huh?
EXT. CARL'S HOUSE, FLOATING
The house floats motionless above an ocean of clouds.

EXT. CARL'S HOUSE, WINDOW
CARL
Can't tell where we are.
INT. CARL'S HOUSE, LIVING ROOM

RUSSELL
Oh we're in South America all right. It was a cinch, with my Wilderness Explorer
GPS.
Russell holds up his WILDERNESS EXPLORER GPS UNIT.

CARL
GP-what?

RUSSELL

My dad gave it to me. It shows exactly where we are on the planet with this baby, we'll never be lost!

Russell gestures, tossing the unit out the window.

EXT. CARL'S HOUSE, FLOATING

Carl and Russell watch the tiny GPS unit descend into the clouds.

RUSSELL

Oops.

INT. CARL'S HOUSE, LIVING ROOM

Carl kneels by the fireplace and cuts at the balloon strings.

CARL

We'll get you down, find a bus stop. ⁽⁴²⁾

You just tell the man you want to go back to your mother. ⁽⁴³⁾

RUSSELL

Sure, but I don't think they have busses in Paradise Falls.

EXT. CARL'S HOUSE, FLOATING

A small cluster of balloons fly up and away from the house.

INT. CARL'S HOUSE, LIVING ROOM

CARL

There. That ought to do it. Here, I'll give you some change for bus fare.

Russell follows Carl toward the front door.

RUSSELL

Nah, I'll just use my city bus pass.

EXT. CARL'S HOUSE, FLOAT the house lowers into the fog.

RUSSELL (O.S.)

Whoah, that's gonna be like a billion transfers to get back to my house.

EXT. CARL'S HOUSE, PORCH

Carl and Russell stand on the porch as the house moves down into and through the thick, dark clouds.

RUSSELL

Mr. Fredricksen, how much longer?

CARL

Well, we're up pretty high. Could take hours to get down.

Something flashes by them in the fog. Carl leans forward.

CARL

(MUMBLING)

...that thing was...building or something.

Another dark object whooshes past them. Carl ducks.

RUSSELL

What was that, Mr. Fredricksen?

CARL

We can't be close to the ground yet.

A brief view of rocks directly below them.

Carl GASPS.

EXT. MOUNTAIN, ROCKY LANDSCAPE

BAM!!! The house CRASHES into the ground.

Russell and Carl fly off the porch and onto the ground. They land hard.

Carl's house is floating away!

Carl runs after the GARDEN HOSE dragging across the ground.

CARL

Wait, wait! No don't, don't, don't! ⁽⁴⁴⁾

Carl grabs the hose and is PULLED UP in the air.

CARL

Whoah! Hey, hey!

Russell JUMPS onto Carl's leg and the extra weight pulls them to the ground.

CARL

Russell, hang on! ⁽⁴⁵⁾

Carl and Russell slide toward the edge of a CLIFF EDGE.

RUSSELL

Whoah!

They slide toward the edge... and stop. The drop is thousands of feet. Carl is TERRIFIED.

CARL

Walk back! Walk back! ⁽⁴⁶⁾

RUSSELL

Okay!

Russell PULLS Carl by the leg away from the cliff edge.

Carl, still hanging from the hose, looks around.

Fog blankets the mysterious landscape, revealing only scattered rocks.

CARL

(out of breath) Where... where are we?

RUSSELL

This doesn't look like the city or the jungle, Mr. Fredricksen.

The wind picks up and they STRUGGLE against it.

CARL

(to house)

Don't worry, Ellie. I got it. ⁽⁴⁷⁾

The wind clears the fog, slowly revealing a crescent shaped, flat-topped mountain on which they stand.

Across it, some ten miles away, is PARADISE FALLS.

Carl stares. He can't believe it.

CARL

There it is. Ellie, it's so beautiful.

The landscape is stunning.

Carl shows Russell the engraving with the Ellie drawing of the house atop the falls.

CARL

We made it. We made it! Russell, We could float right over there, *Climb up. Climb up!* ⁽⁴⁸⁾

RUSSELL

You mean assist you?

CARL

Yeah, yeah. Whatever.

RUSSELL

Okay, I'll climb up! ⁽⁴⁹⁾

Russell CLIMBS Carl, stepping on his leg, arms, and face.

CARL

Watch it.

RUSSELL

Sorry.

The hose jiggles as Russell CLIMBS out of frame.

CARL

Now, when you get up there, go ahead and hoist me up! Got it?! ⁽⁵⁰⁾

Russell continues to grunt and strain off screen.

CARL

You on the porch yet?!

Russell is just inches above Carl, still STRUGGLING to climb.

He slides down onto Carl's head, exhausted.

CARL

What? That's it?! I came all this
this rock pile? Aw, great!

way just to get stuck at the wrong end of

Carl paces.

RUSSELL

Hey, if I could assist you over there, would you sign off on my badge?

CARL

What are you talking about?

RUSSELL

We could walk your house to the falls! ⁽⁵¹⁾

CARL

Walk it?

RUSSELL

Yeah, after all, we weigh it down. We could walk it right over there. Like a parade balloon.

Carl considers this.

EXT. MOUNTAIN, ROCKY LANDSCAPE, DAY - LATER

The house floats against the sky. The hose descends from the house and "Y"s to tie to both Carl and Russell. They wear the hose like a harness, pulling the house as they walk.

CARL

Now, we're gonna walk to the falls quickly and quietly, with no rap music or flash-dancing. Russell inspects his surroundings.

RUSSELL

(DISTRACTED)

Uh-huh.

CARL

We have three days, at best, before the helium leaks out of those balloons. And if we're not at the falls when that happens...

RUSSELL

Sand!

CARL

...we're not getting to the falls!

RUSSELL

I found sand!

Carl ROLLS HIS EYES. He looks up at the house.

CARL

Don't you worry, Ellie. We'll get our house over there.
Russell looks up at the house. Who's Carl talking to?

RUSSELL

Huh.

(shrugs it off)

This is fun already, isn't it? By the time we get there, you're gonna feel so assisted... Oh, Mr. Fredricksen, if we happen to get separated, use the Wilderness Explorer call. Caw caw, raaar!!
The WILDERNESS EXPLORER CALL sets off Carl's hearing aid.

RUSSELL

Wait. Why are we going to Paradise Falls again?

RUSSELL

Hey, let's play a game. ⁽⁵²⁾

It's called: "See who can be quiet the longest."

RUSSELL

Cool! My mom loves that game!

They head toward Paradise Falls, some 10 miles away.

DISSOLVE TO:

EXT. MOUNTAIN, JUNGLE CLEARING - DAY

Mist hangs ominously over a rocky landscape.

Something tall blasts through a maze of rocks.

Two dark shapes are chasing the prey. Each has a light.

Hunters.

EXT. MOUNTAIN, GROVE OF TREES - CONTINUOUS

The prey dodges various TRAPS, one after another. A metal cage slams shut, a hidden net, darts on a trip wire.

The prey runs into a clearing surrounded by rocks: a dead end.

EXT. MOUNTAIN, CLEARING - CONTINUOUS

The hunters surround the prey, stepping out into the light: a sinister Doberman Pinscher, a Rottweiler, and a bulldog, each wearing large, HIGH-TECH COLLARS.

They surround the prey. Escape looks impossible.

WOOSH! The bird moves impossibly fast, jumping over the three dogs and escaping in a flash.

The dogs head off in pursuit.

A HIGH PITCHED SQUEAL stops the dogs short, their ears wincing in pain. They whimper and run off.

EXT. MOUNTAIN, THICK JUNGLE - DAY - CONTINUOUS

Carl steps out from behind a shrub. The SQUEALING is in fact his HEARING AID.

CARL

Darn thing.

(calling back)

C'mon, Russell, would you hurry it up?

Russell plods forward, dragging his feet.

RUSSELL

I'm tiiiired. And my knee hurts.

CARL

Which knees

RUSSELL

My elbow hurts and I have to go to the bathroom.

CARL

I asked you about that five minutes ago!

RUSSELL

Well, I didn't have to go then!

Russell goes limp and lies face down in the dirt.

RUSSELL

I don't want to walk anymore. Can we stop, please? ⁽⁵³⁾

CARL

Russell! If you don't hurry up, the tigers will eat you. ⁽⁵⁴⁾

RUSSELL

There's no tigers in South America.

Russell rolls over to show Carl a badge.

RUSSELL

Zoology.

CARL

Oh, for the love of Pete. Go on into the bushes and do your business.

RUSSELL

Okay! Here, hold my stuff. ⁽⁵⁵⁾

Somehow energized, Russell jams his pack into Carl's hands, secures his rope to a tree and tromps off into the shrubs.

He goes into the woods carrying a small shovel in one hand and a pile of leaves in another.

RUSSELL

You should always to try this! ⁽⁵⁶⁾

Carl waits, standing by the tree his house is tied to.

RUSSELL (O.S.)

Mr. Fredricksen? Am I supposed to dig the hole before or after?

CARL

Eugh! None of my concern!

Beat.?

RUSSELL (O.S.)

Oh. It's before!

Carl covers his ears.

EXT. MOUNTAIN, THICK JUNGLE - CONTINUOUS

Russell pats down a mound and SIGHS in satisfaction.

He is about to return to Carl when he spots some TRACKS.

RUSSELL

Huh? Tracks?!

(REALIZING)

Snipe!

Russell follows the tracks into the dark jungle, clapping.

RUSSELL

Here, snipe... Come on out, snipe. Snipe! ⁽⁵⁷⁾

The footprints continue for a time, then stop.

RUSSELL

Huh.

Russell munches on a chocolate bar.

Something RUSTLES in the bushes behind him. He turns to look.

Behind him, A BEAK takes a nibble of the chocolate and zips out.

Russell turns. Nothing there.

Another nibble! Zip!

RUSSELL

Ha! Gotcha!

Russell peers into the shrub.

RUSSELL

Don't be afraid, little snipe. ⁽⁵⁸⁾

I am a Wilderness Explorer so I am a friend to all of nature. Want some more?

Russell holds out the chocolate. The beak pokes out and nibbles.

RUSSELL

Hi boy. Don't eat it all. Come on out.

The beak zips back into the bushes.

RUSSELL

Come on. Don't be afraid little snipe. Nice snipe. Good little snipe. Nice...

A massive shadowy creature rises up over Russell.

RUSSELL

...giant snipe!

EXT. MOUNTAIN, THICK JUNGLE CLEARING

Carl checks the knot on his hose harness. Russell and the massive creature step up behind him.

RUSSELL

I found the snipe!

CARL

(humoring him)

Oh, did you?

RUSSELL

Are they tall?

CARL

Oh yes, they're very tall.

RUSSELL

Do they have a lot of colors?

CARL

They do indeed.

RUSSELL

Do they like chocolate?

CARL

Oh ye- Chocolate?

Carl turns to look.

Next to Russell stands a 13 foot tall, multicolored BIRD.

Carl SCREAMS.

CARL

What is that thing?!

RUSSELL

It's a snipe!

CARL

There's no such thing as a snipe!

RUSSELL

But you said snipes eat--

Carl grabs Russell, pulling him away from the bird.
The bird HISSES at Carl and grabs Russell back. It cradles Russell like a baby.

RUSSELL

Whoah!

Russell GIGGLES.

Carl pokes at the bird with his cane, trying to scare it off.

CARL

Go on, get out of here. Go on! Shoo! ⁽⁵⁹⁾

The bird HISSES.

It takes Russell up into a tree, swinging him around playfully. It looks scary and fun.

RUSSELL

(LAUGHING)

Whoah! Whoah!

CARL

Careful, Russell! ⁽⁶⁰⁾

RUSSELL

(LAUGHING)

Hey, Mr. Fredricksen, it likes me!

CARL

Russell!

The bird grooms Russell.

RUSSELL

(LAUGHING)

No stop, that tickles! ⁽⁶¹⁾

Carl pokes the bird with his cane.

CARL

Aaahhh shoo, shoo!

The bird sets Russell down. It stalks Carl, HISSING and ruffling its feathers.

CARL

Aaaah!

RUSSELL

Uh-oh! No no no no no Kevin, it's okay. Mr. Fredricksen is nice!

Russell pats Carl on the head.

CARL

"Kevin"?

RUSSELL

Yeah, that's his name I just gave him.
The bird pats Carl on the head with its beak.

CARL

Hey. Vamoose! Scram!
Carl waves his cane. The bird eats it.

CARL

Aah! Shoo, shoo! Get out of here. ⁽⁶²⁾
Carl shoos the bird away. The bird mimics him.

CARL

Go on, beat it. ⁽⁶³⁾
GRUMBLING, Carl gives up and throws his hands in the air.
The bird mimics this as well.

RUSSELL

Can we keep him? Please?? ⁽⁶⁴⁾
I'll get the food for him, I'll walk him, I'll change his newspapers...

CARL

Hmmm..

RUSSELL

(RECITING)
"An Explorer is a friend to all, be it plants or fish or tiny mole."

CARL

That doesn't even rhyme.

RUSSELL

Yeah it does.
Russell points up to the roof of Carl's house.

RUSSELL

Hey, Kevin!

CARL

What? Get down! You're not allowed up there! ⁽⁶⁵⁾
The bird is on Carl's roof. It swallows a balloon. It POPS.
The bird coughs up the deflated balloon. Russell GIGGLES.

CARL

You come down here right now!

The bird jumps down and hides behind Russell.

CARL

Sheesh! Can you believe this, Ellie?

RUSSELL

Ellie? (gets idea)

(MORE)

RUSSELL

(cont'd)

Uh, hey Ellie, could I keep the bird? ⁽⁶⁶⁾ Uh-huh. Uh-huh.

(to Carl)

She said for you to let me. ⁽⁶⁷⁾

CARL

(to Ellie) But I told him..... (catches himself)

The bird HISSES at Carl.

EXT. MOUNTAIN, ROCKY LANDSCAPE - DAY

Carl and Russell pull the house through the mist.

Russell discreetly drops chocolate pieces along their trail.

The bird follows, eating.

CARL

I see you back there!

It "hides" behind a rock, still totally visible.

CARL

Go on, get out of here. Shoo! Go annoy someone else for a while.

VOICE (O.S.)

Hey, are you okay over there?

The bird dashes away.

CARL

Uh, hello?

Carl and Russell look around. In the midst, some 100 feet away, they see the FIGURE OF A MAN.

CARL

Oh! Hello sir! Thank goodness.

Carl walks toward the man.

CARL

It's nice to know someone else is up here!

VOICE

I can smell you.

Carl stops.

CARL

What? You can smell us?

VOICE

I can smell you.

As they get closer, they realize the man is in fact a ROCK.

CARL

Hey.

Russell GIGGLES.

RUSSELL

You were talking to a rock.

Russell points to another rock shape.

RUSSELL

Hey, that one looks like a turtle!

Sure enough.

RUSSELL

Look at that one! That one look a like a dog! ^(68A)

The "rock" walks forward.